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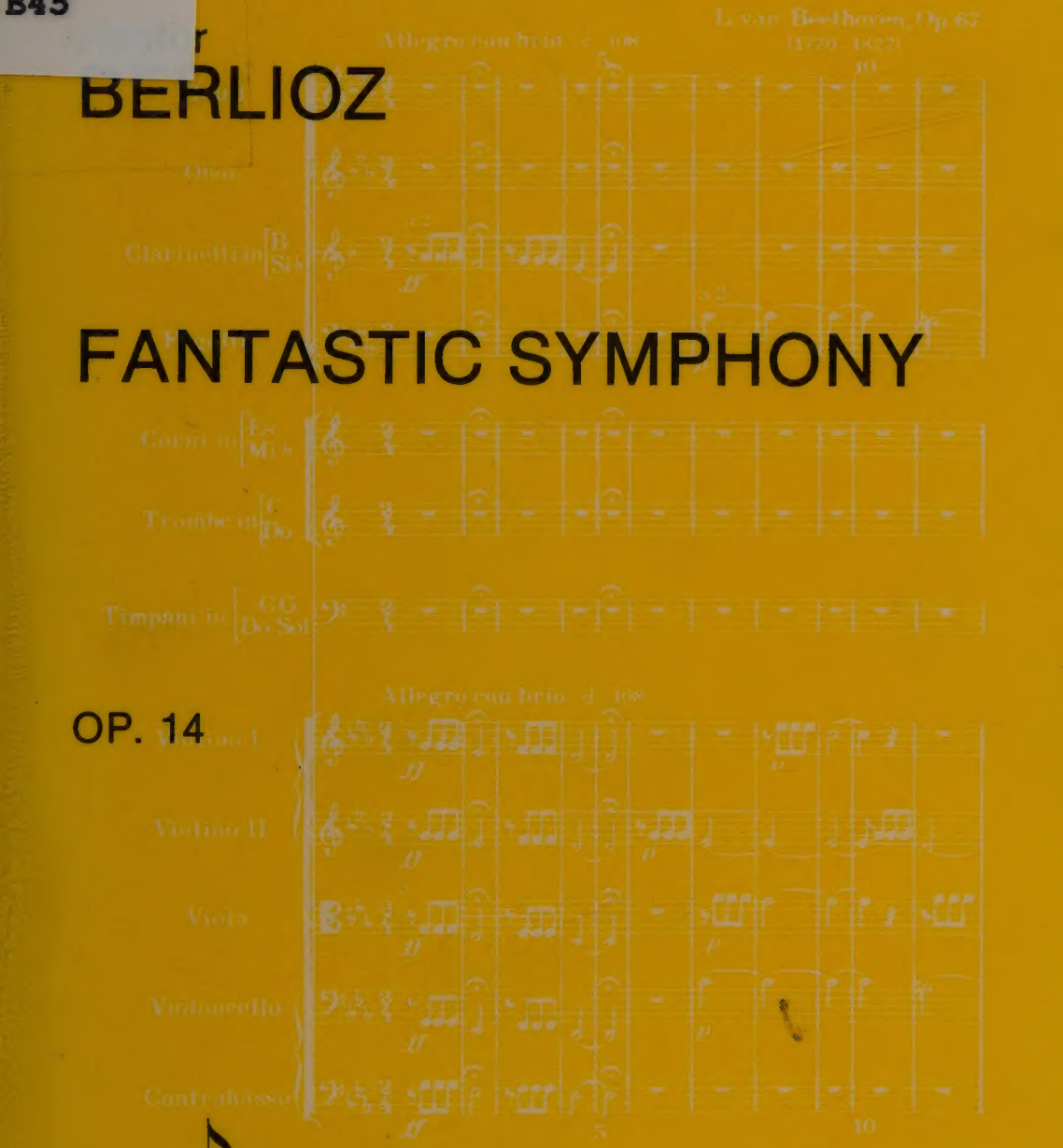
ALMUS MINIATURE SCORES

BERLIOZ



FANTASTIC SYMPHONY

OP. 14

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144 KALMUS MINIATURE SCORES

Hector
BERLIOZ

FANTASTIC SYMPHONY

OP. 14

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BERLIOZ FANTASTIC SYMPHONY

Berlioz' Fantastic Symphony was first performed on December 5th, 1830 at the Conservatory of Music, in Paris.

There are 4 sets of program-notes written by the Composer himself. He marked these notes to be distributed among the audience whenever the work was to be produced dramatically on the stage. For regular concert performances this was not necessary though the titles of the five episodes were always to be mentioned in the program.

Below are the program notes in the version appended to the score:

A young musician of extraordinary sensibility and overflowing imagination in a paroxysm of despair caused by unhappy love has poisened himself with opium. The drug is too feeble to kill him, but plunges him into a heavy sleep accompanied by the weirdest visions. His sensations, emotions and memories, as they pass through his diseased brain, are transformed into musical images and ideas. The beloved one herself becomes to him a melody, a recurrent theme (idée fixe) which haunts him everywhere.

(1.)—REVERIES, PASSIONS: First he remembers that weariness of the soul, that indefinable longing, that somber melancholia and those objectless joys which he experienced before meeting his beloved. Then, the volcanic love with which she at once inspired him, his delirious suffering, his return to tenderness, his religious consolations.

(2.)—A Ball: At a ball, in the midst of a noisy, brilliant fete, he finds the loved one again.

(3.)—IN THE COUNTRY: On a summer's evening in the country he hears two herders who call each other with their shepherd's melodies. The pastoral duet in such surroundings, the gentle rustle of the trees softly swayed by the wind, some reasons for hope that had lately come to his knowledge, all unite to fill his heart with a long-missed tranquility, and lend brighter colors to his fancies. But SHE appears anew, spasms contract his heart, dark premonitions appear to him. What, if she proved faithless? One of the shepherds resumes his rustic tune, the other does not follow. The sun sets—far away there is rumbling thunder—, solitude,—silence.

(4.)—March to the SCAFFOLD: He dreams he has killed his loved one, that he is condemned to death and led to the execution. A march, now gloomy and ferocious, now solemn and brilliant accompanies the procession. Noisy outbursts are followed without pause by the heavy sound of measured footsteps. Finally, the idée fixe, like a last thought of love appears for a moment, to be cut off by the fall of the axe.

(5.)—Dream of a WITCHES SABBATH: He sees himself at a Witches Sabbath surrounded by a fearful crowd of spectres, sorcerers and monsters of every kind, united for his burial. Unearthly sounds, groans, shrieks of laughter, distant cries, to which others seem to respond! The melody of his beloved is heard, but it has lost its character of nobleness and timidity. Instead, it is now an ignoble dance tune, trivial and grotesque. It is She who comes to the Sabbath! A howl of joy greets her arrival. She joins the diabolical orgy. The funeral knell, burlesque of the Dies Irae. Dance of the Witches. The dance and Dies Irae combined.

Phantastische Symphonie.

(In 5 Sätzen.)

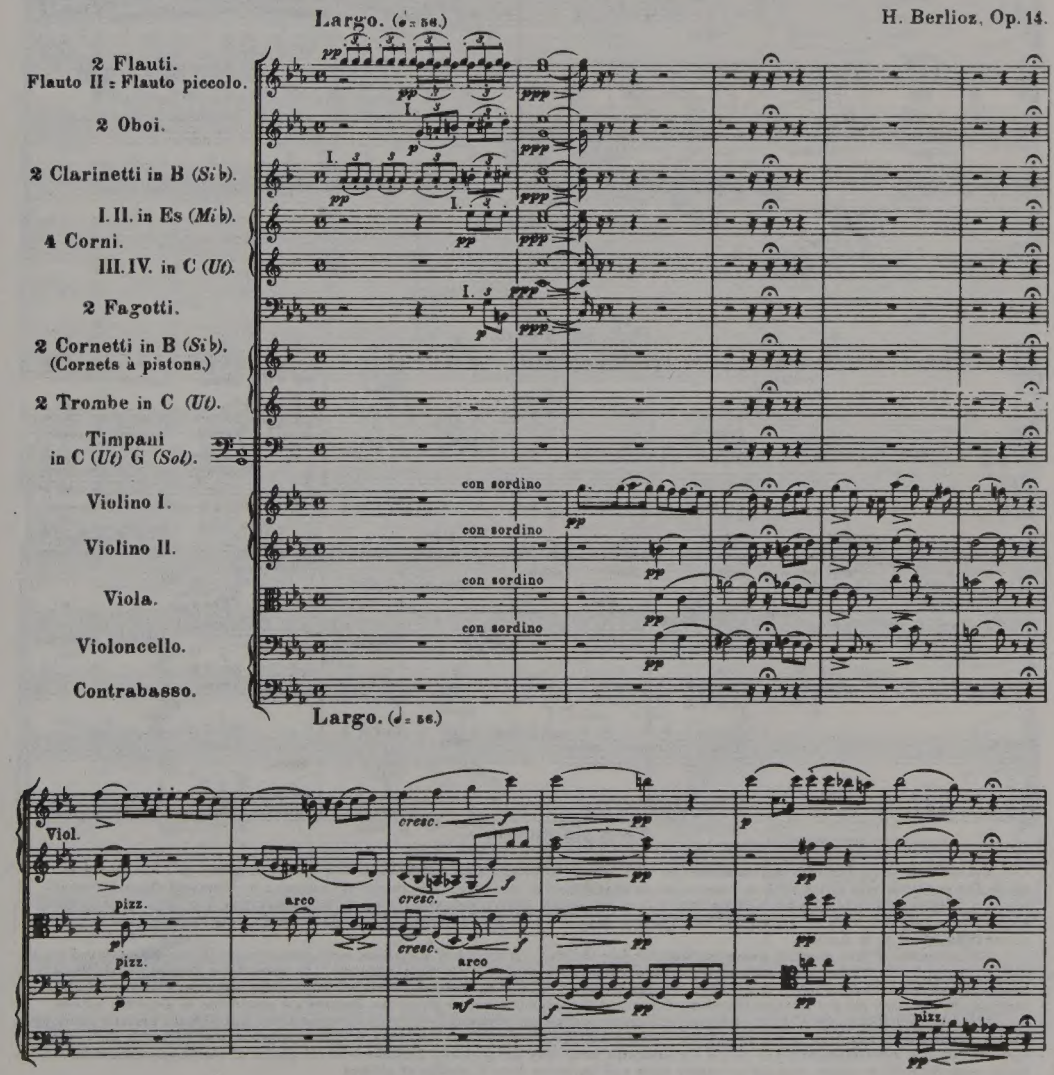
Symphonie Fantastique (En 5 parties.)

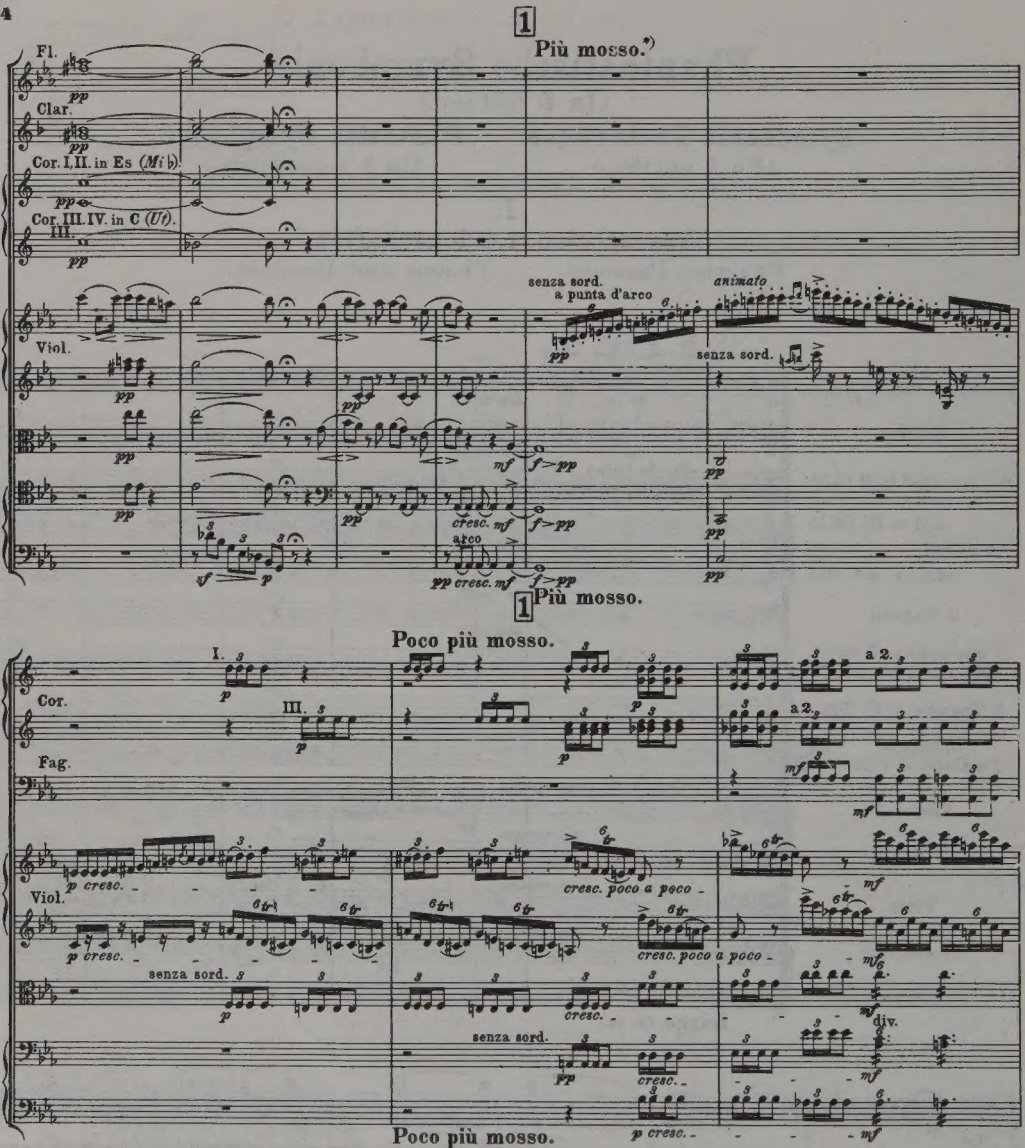
Fantastic Symphony. (In 5 movements.)

I.

Träumereien, Leidenschaften.

Rêveries. Passions. Visions and Passions.



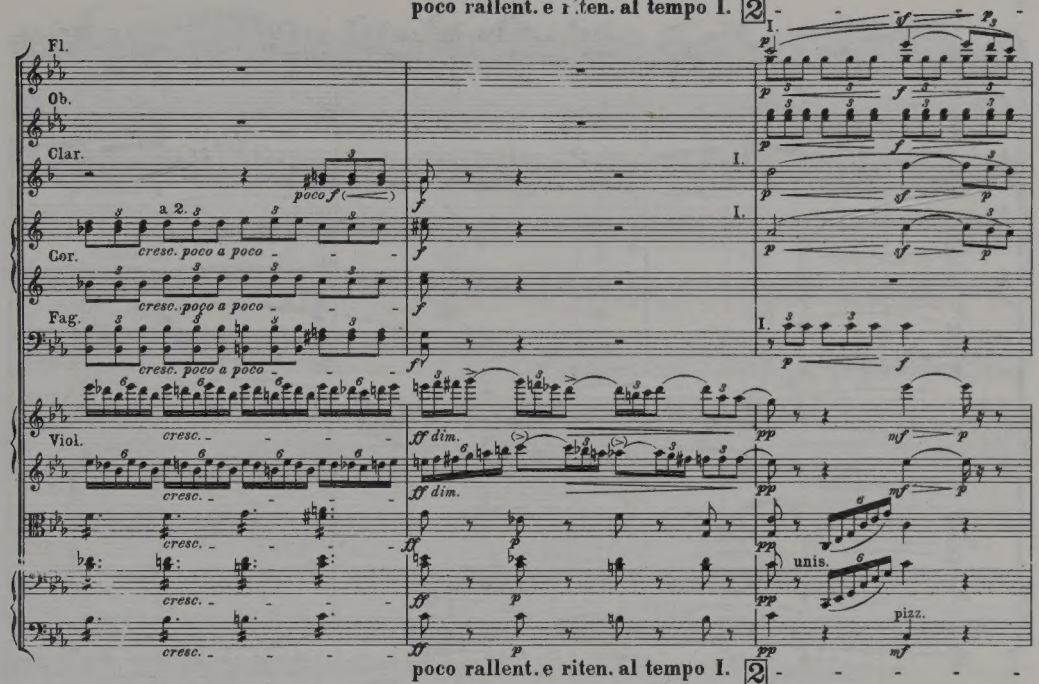


*) Les onze mesures qui suivent sont d'une extrême difficulté; je ne saurais trop recommander aux chefs d'Orchestre de les faire répéter plusieurs fois et avec le plus grand soin, en commençant au changement de mouvement (Più mosso) et finissant à la rentrée du thème (I. tempo). Il sera bon de faire étudier leur trait aux 1ers et 2mes Violons séparément d'abord, puis avec le reste de l'Orchestre, jusqu'à ce qu'ils soient parfaitement sûrs de toutes les nuances de mouvement, qui me paraissent ce qu'il y a de plus difficile à obtenir de la masse, avec l'ensemble et la précision convenables. (Note de H. Berlioz.)

Die folgenden 11 Takte sind von aussergewöhnlicher Schwierigkeit; ich kann dem Dirigenten nicht genug empfehlen, sie mehrmals und mit der grössten Sorgfalt vom Wechsel des Zeitmasses (Più mosso) bis zum Wiedereintritt des Themas (Tempo I.) zu wiederholen. Es wird gut sein, diese Stelle zuerst mit den 1. u. 2. Violinen allein und nachher mit dem übrigen Orchester zu studiren, bis sie mit allen Abstufungen des Zeitmasses vollkommen vertraut sind, was mir mit der nöthigen Übereinstimmung und Genauigkeit von einer Menge von Spielern am schwersten zu erreichen scheint.

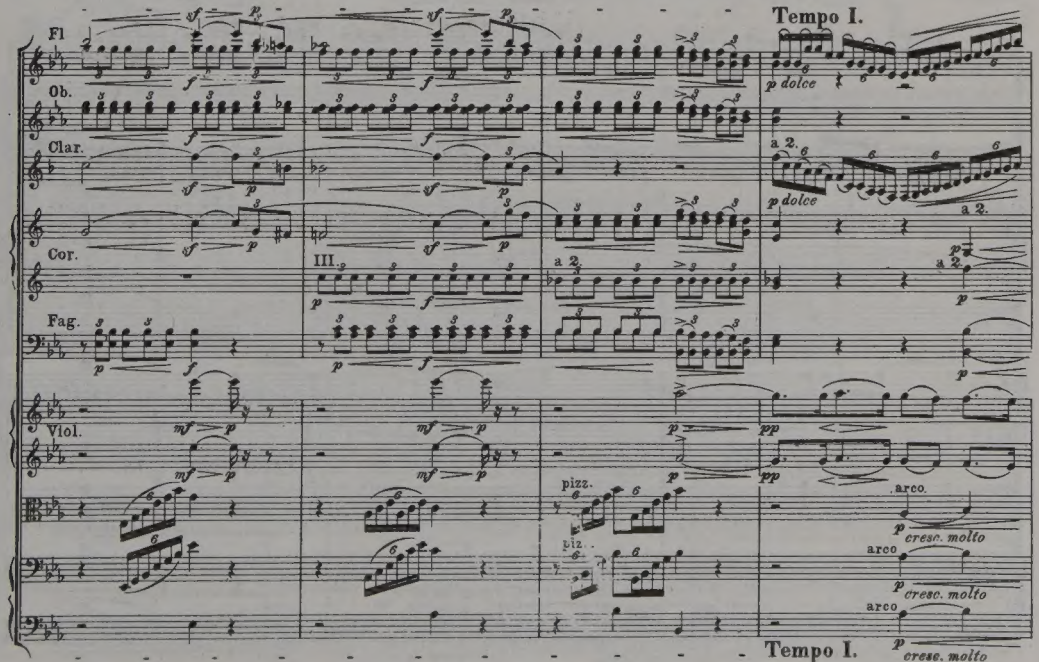
The following 11 bars are of unusual difficulty. I cannot sufficiently advise the conductor to repeat them, and with the greatest care, from the change in time (Più mosso) to the resumption of the theme (Tempo I°). It is a good plan to take this passage at first with the violins (1° and 2°) only and afterwards with the rest of the orchestra until they are perfectly familiar with all grades of the tempo, which seems to me to be the most difficult to obtain with the necessary unity and exactness from a number of players.

poco rallent. e riten. al tempo I. 2

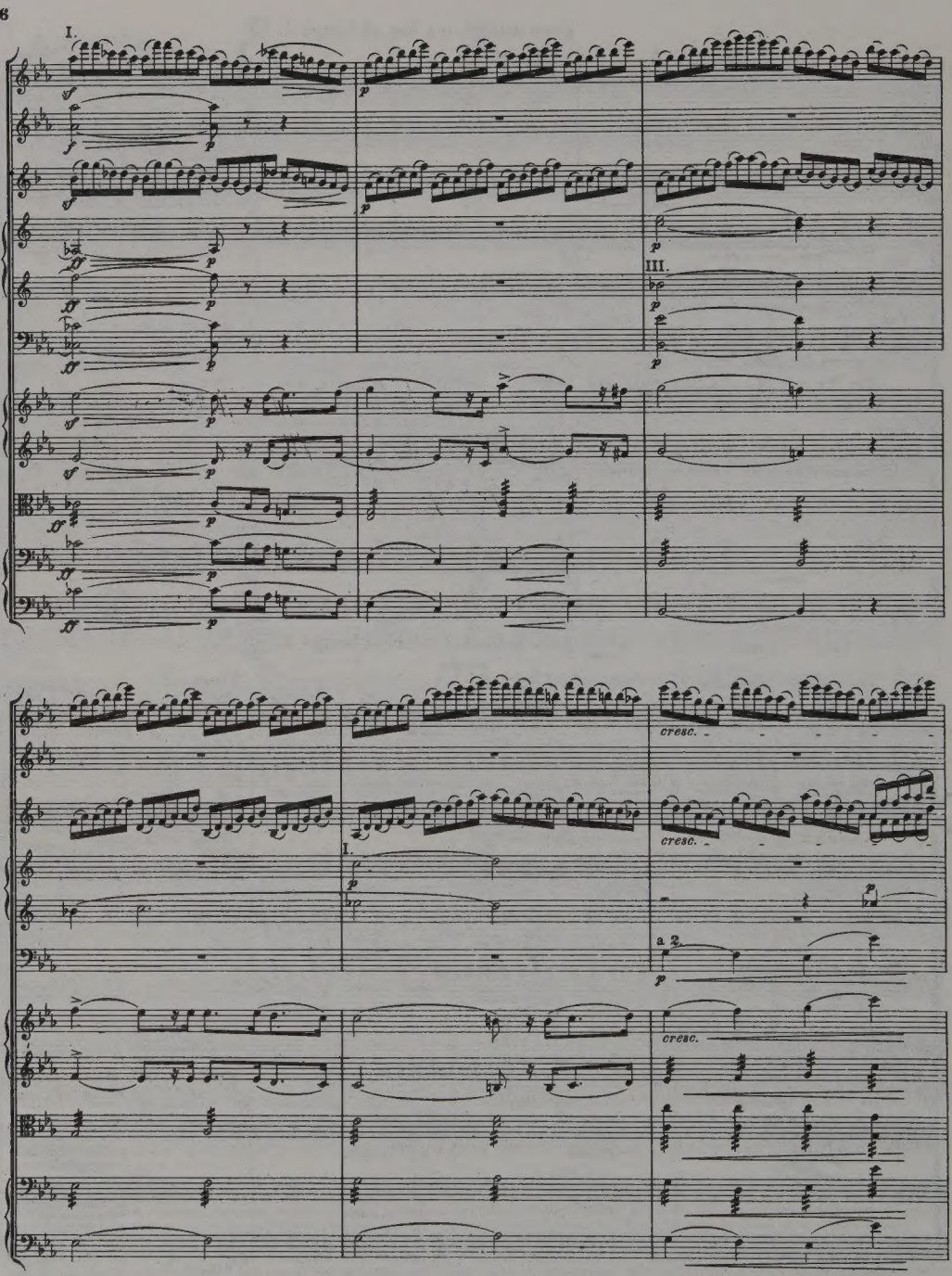


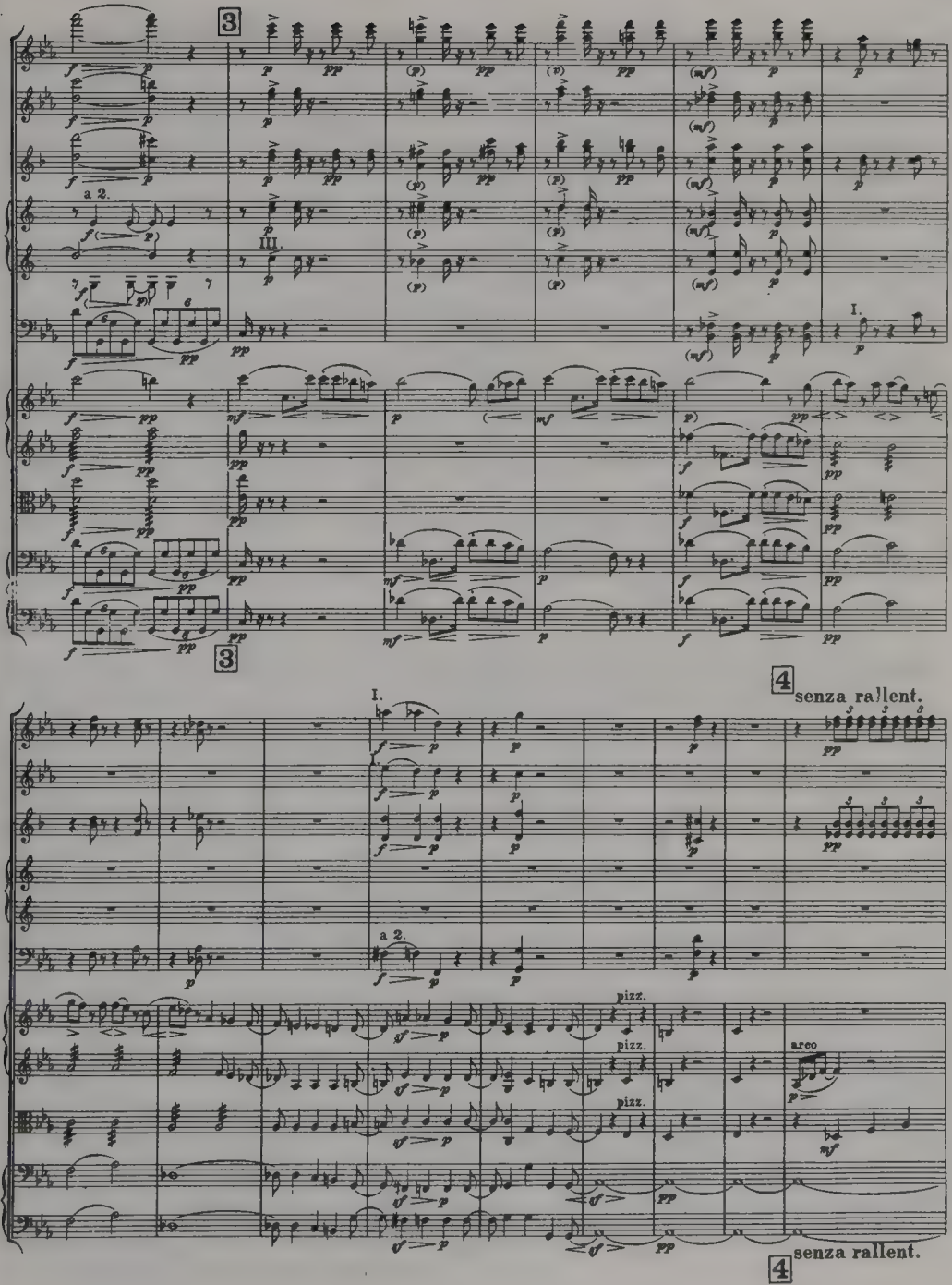
poco rallent. e riten. al tempo I. 2

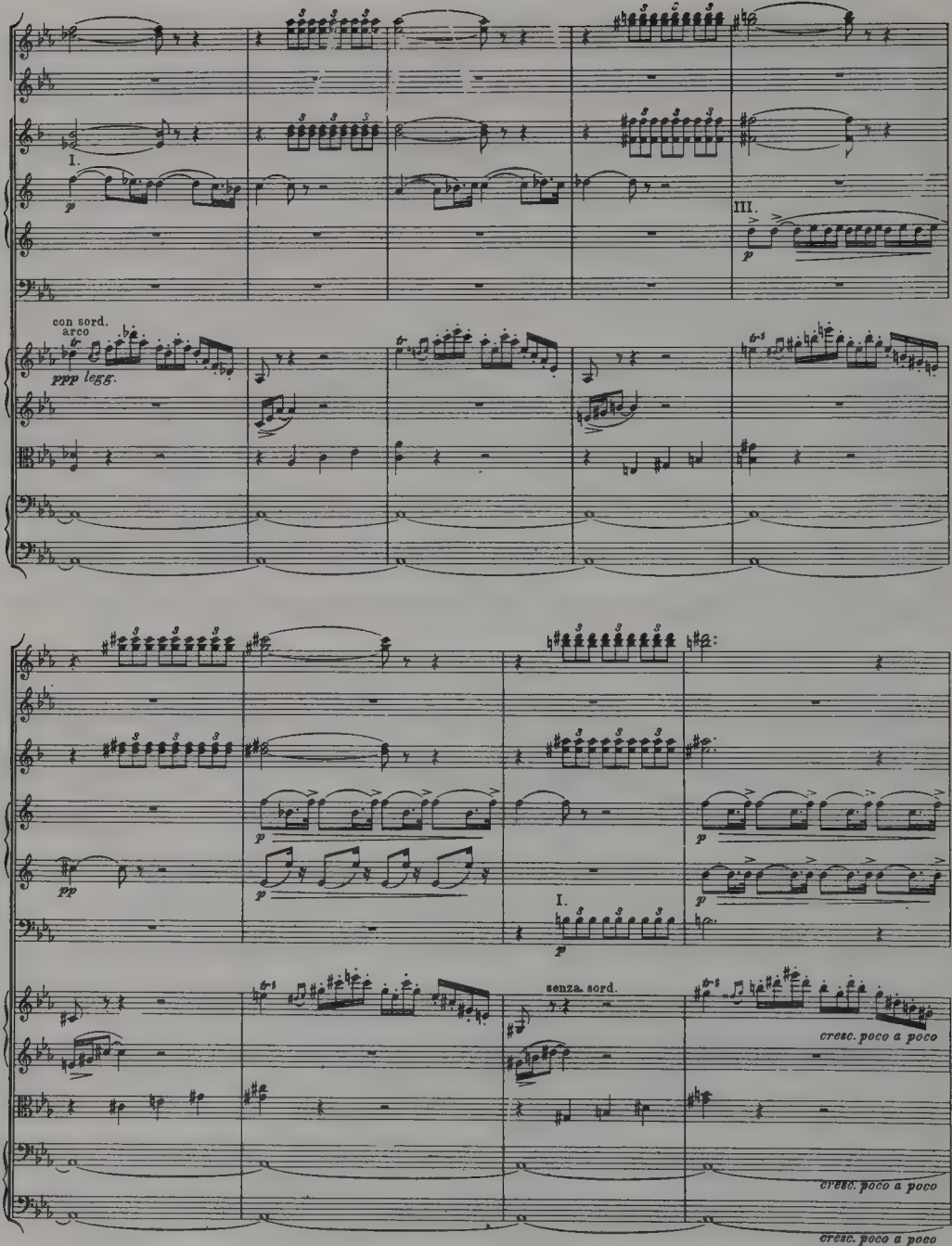
Tempo I.

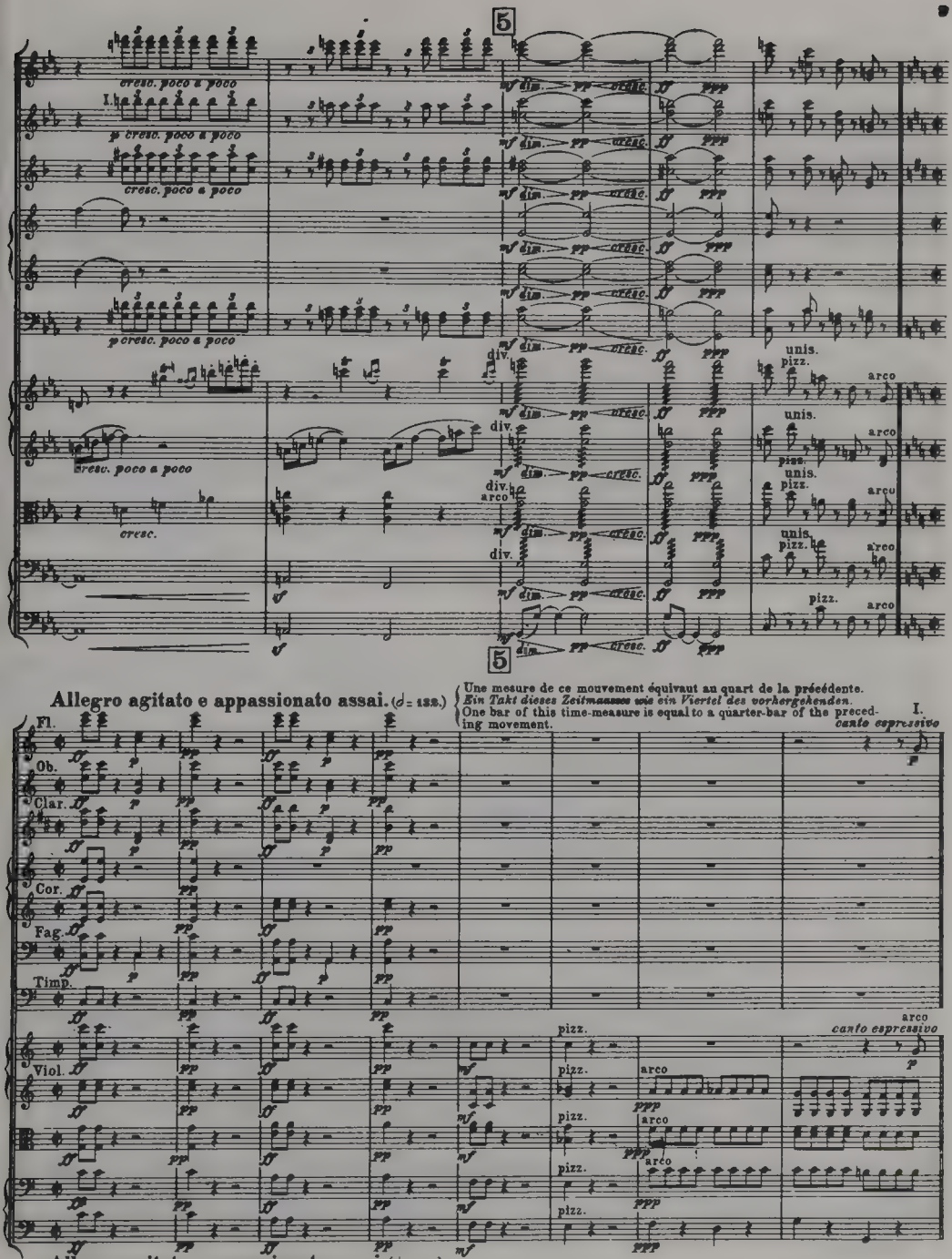


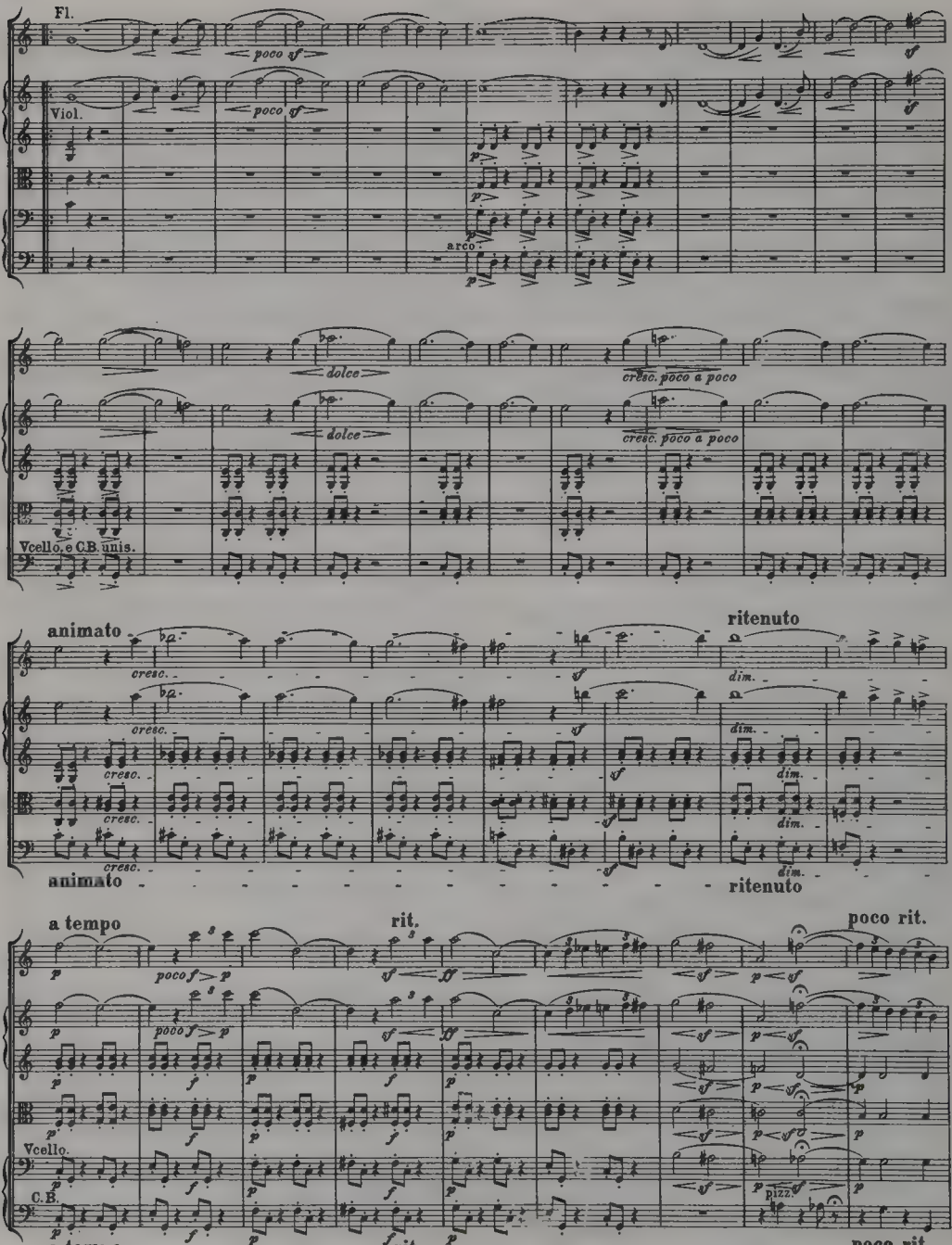
Tempo I.

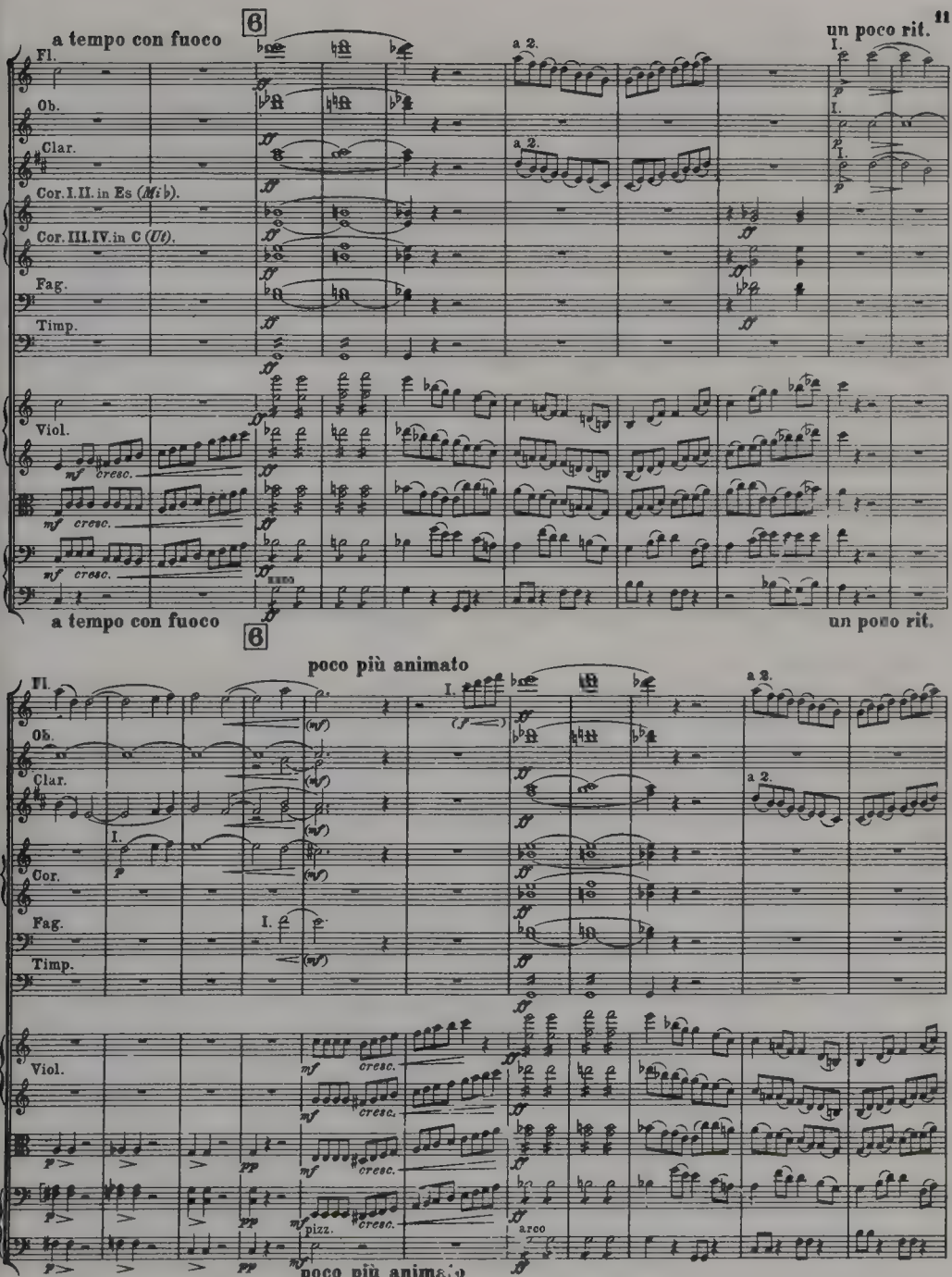

I.
III.
cresc.
a 2.

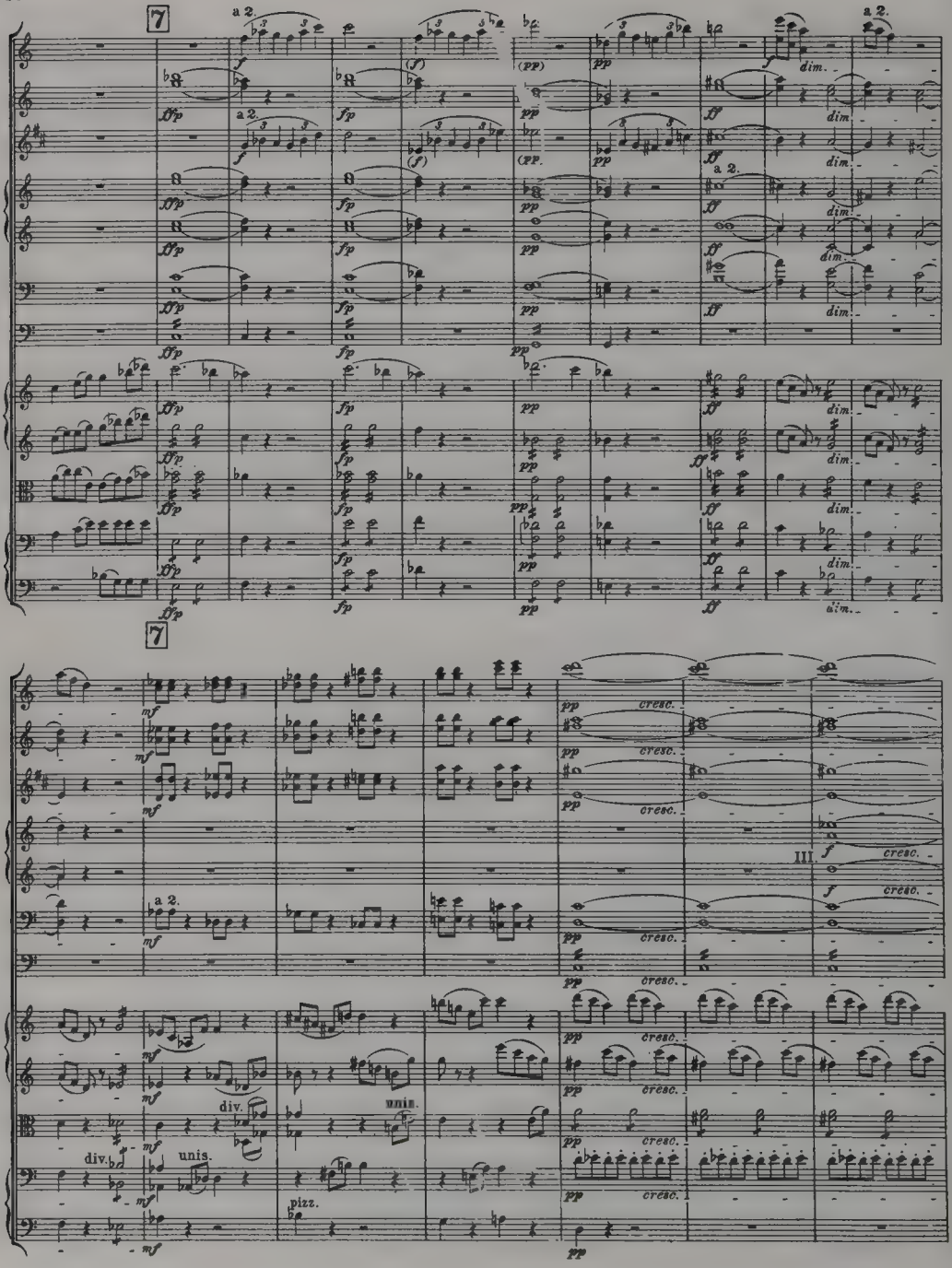

3
a 2.
III.
I.
3
4
senza rallent.
I.
a 2.
pizz.
pizz.
pizz.
arco
4
senza rallent.

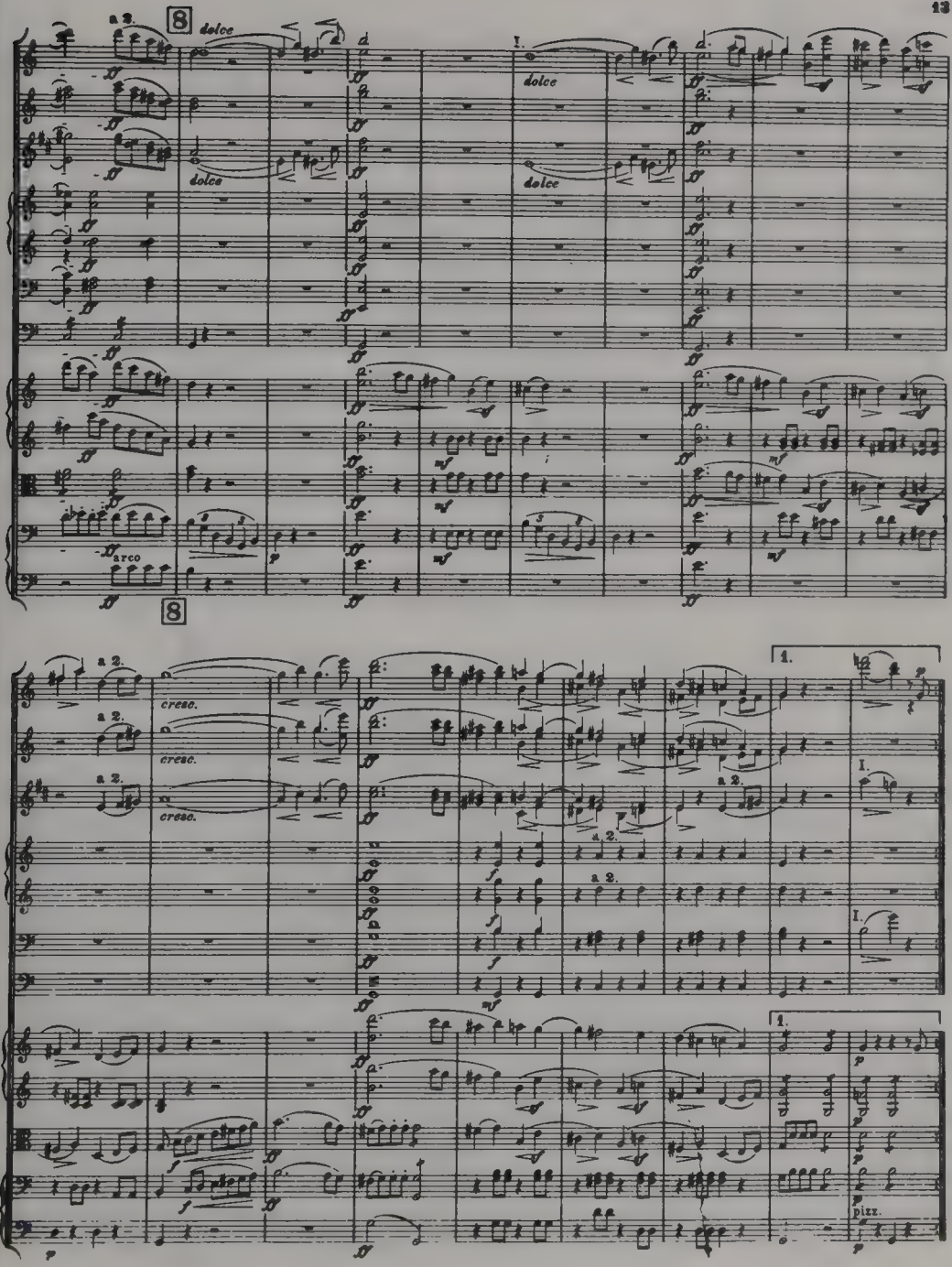

I.
III.
con sord.
arco
ppp legg.
pp
senza sord.
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

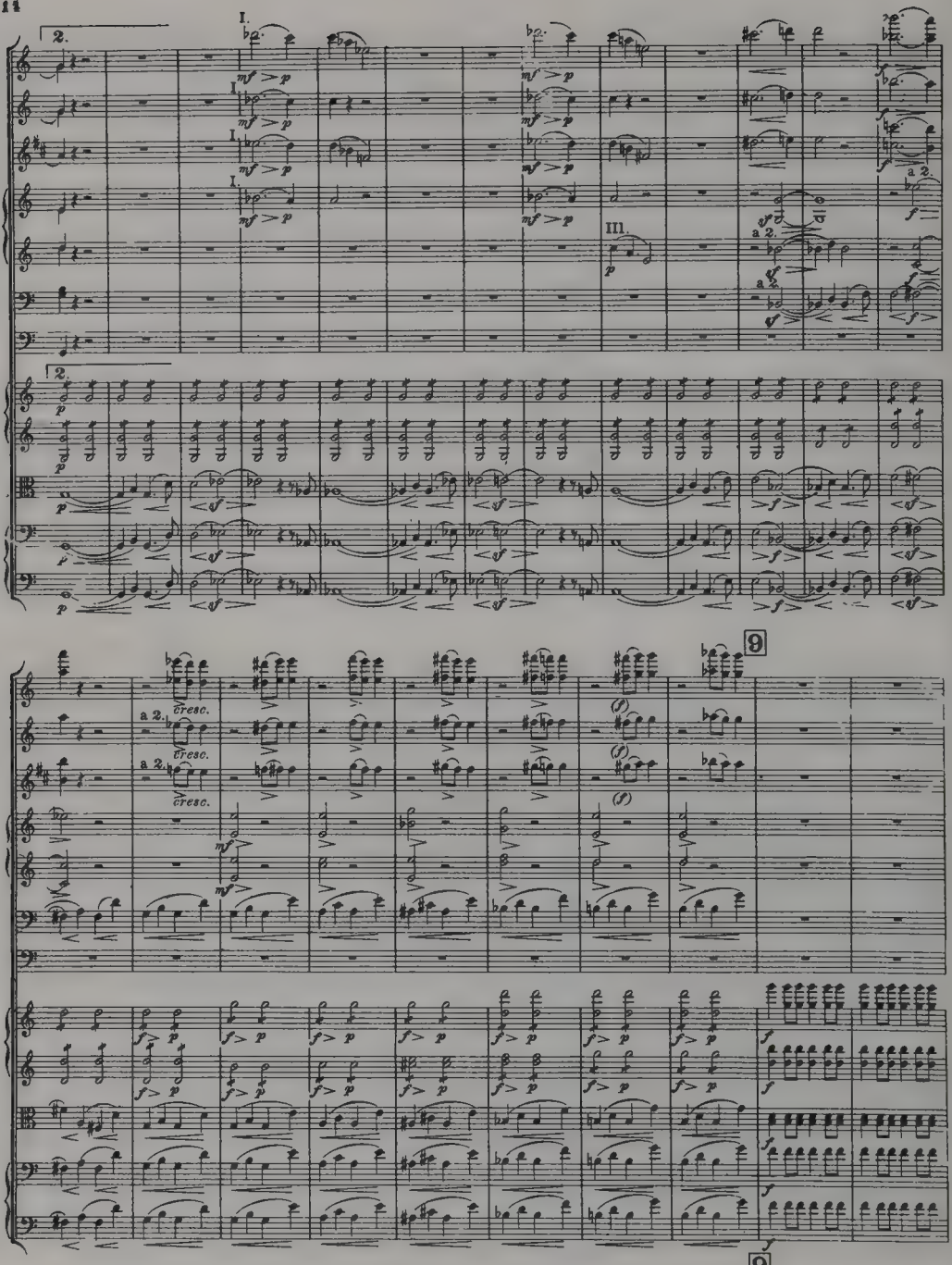

5
cresc. poco a poco
I.
p cresc. poco a poco
cresc. poco a poco
p cresc. poco a poco
cresc. poco a poco
cresc.
div.
arco
unis.
pizz.
Allegro agitato e appassionato assai. (♩= 132.)
Une mesure de ce mouvement équivaut au quart de la précédente.
Ein Takt dieses Zeitmasses wie ein Viertel des vorhergehenden.
One bar of this time-measure is equal to a quarter-bar of the preceding movement.
I.
canto espressivo
Fl.
Ob.
Clar.
Cor.
Fag.
Timp.
Viol.
pizz.
arco
canto espressivo
Allegro agitato e appassionato assai. (♩= 132.)

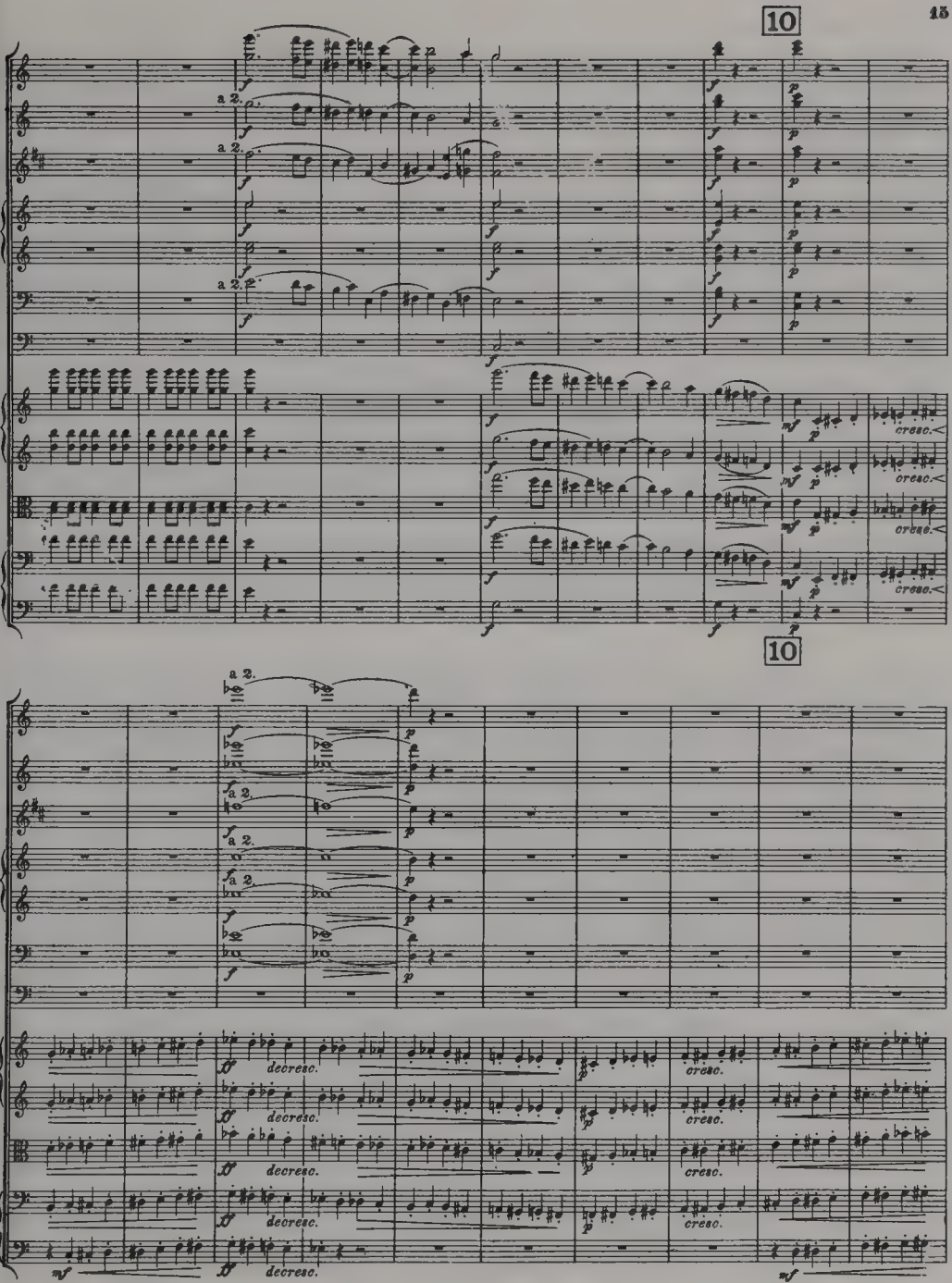

Fl.
poco sf
Viol.
poco sf
arco
dolce
cresc. poco a poco
dolce
cresc. poco a poco
Vcello. e C.B. unis.
animato
cresc.
ritenuto
dim.
animato
ritenuto
a tempo
poco f
rit.
poco rit.
Vcello.
C.B.
pizz.
a tempo
rit.
poco rit.

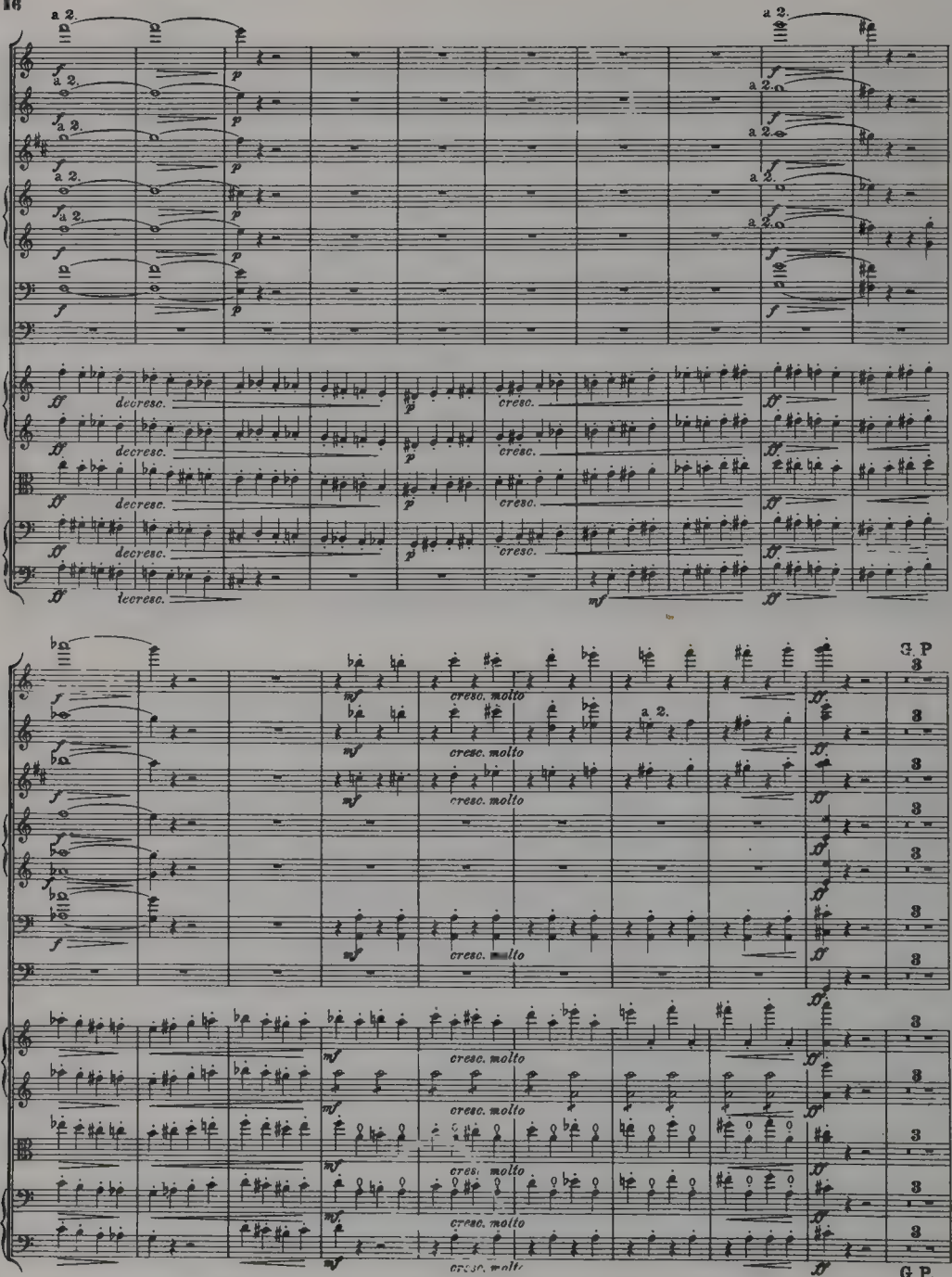

a tempo con fuoco
6
un poco rit.
Fl.
Ob.
Clar.
Cor. I. II. in Es (Mi♭).
Cor. III. IV. in C (Ut).
Fag.
Timp.
a 2.
I.
Viol.
mf cresc.
a tempo con fuoco
un poco rit.
poco più animato
arco
pizz.
poco più animato

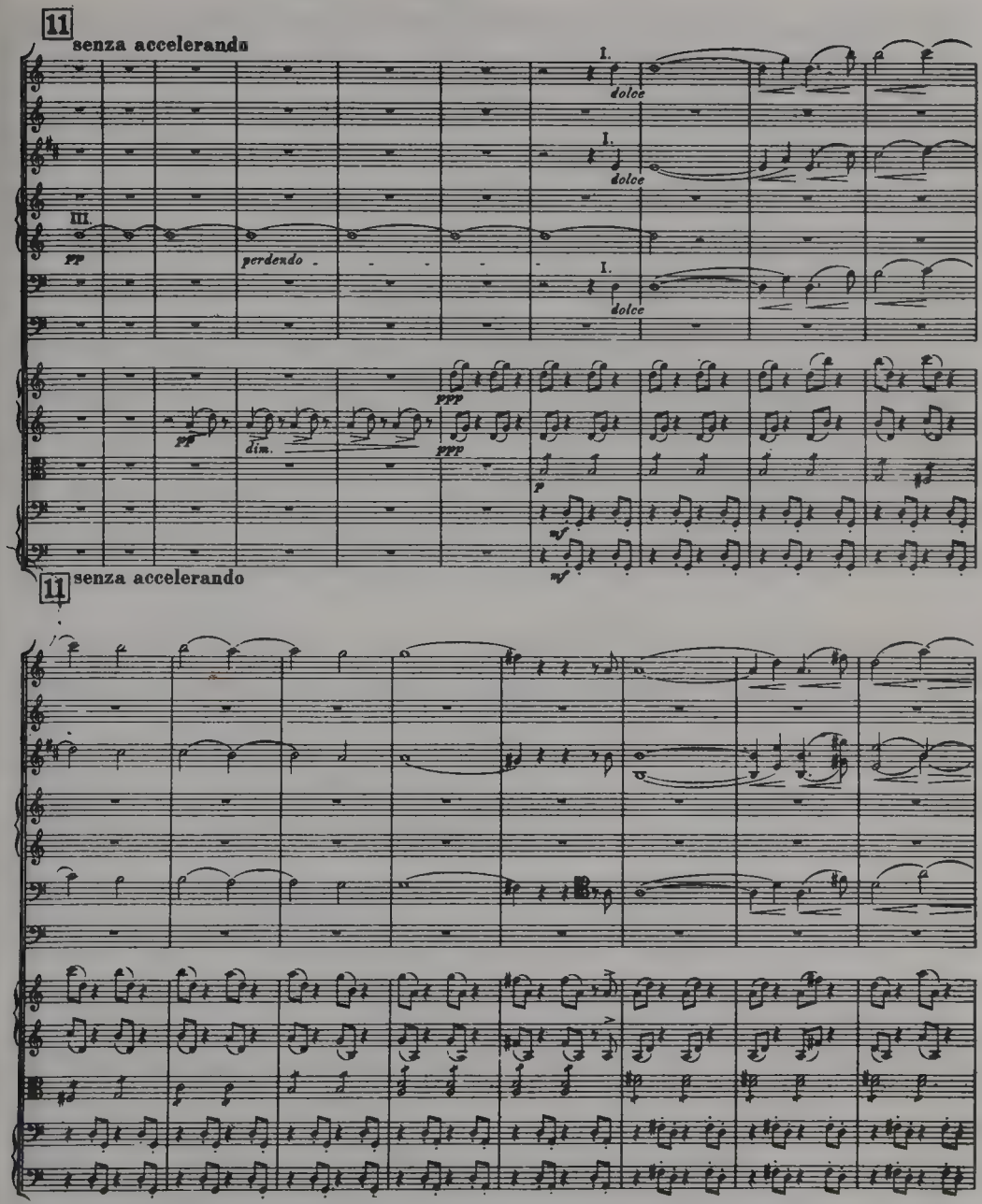

7
a 2.
dim.
7
a 2.
cresc.
III.
div.
unis.
pizz.

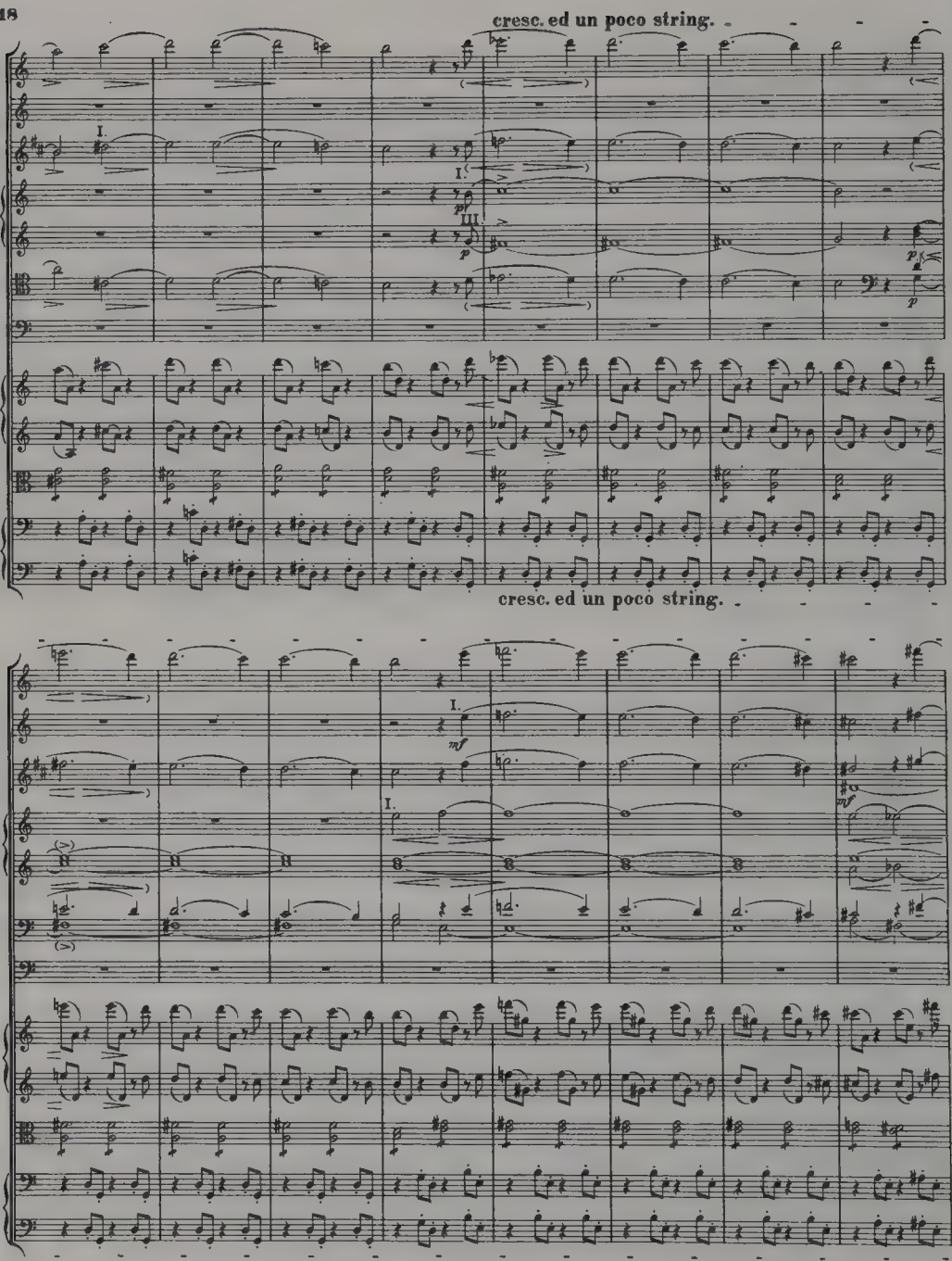

a 2.
dolce
arco
cresc.
1.
pizz.

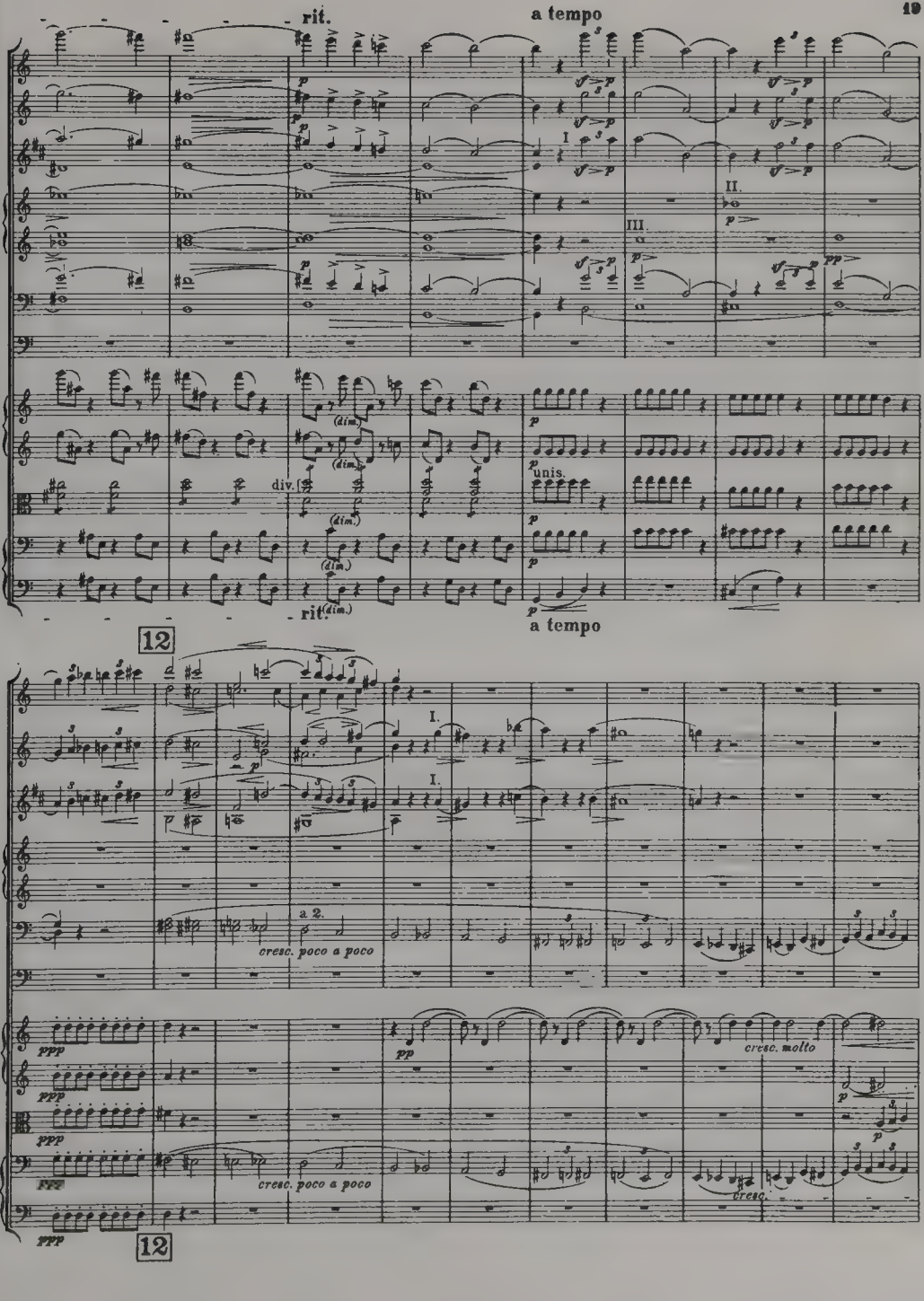

2.
I.
III.
a 2.
cresc.
9

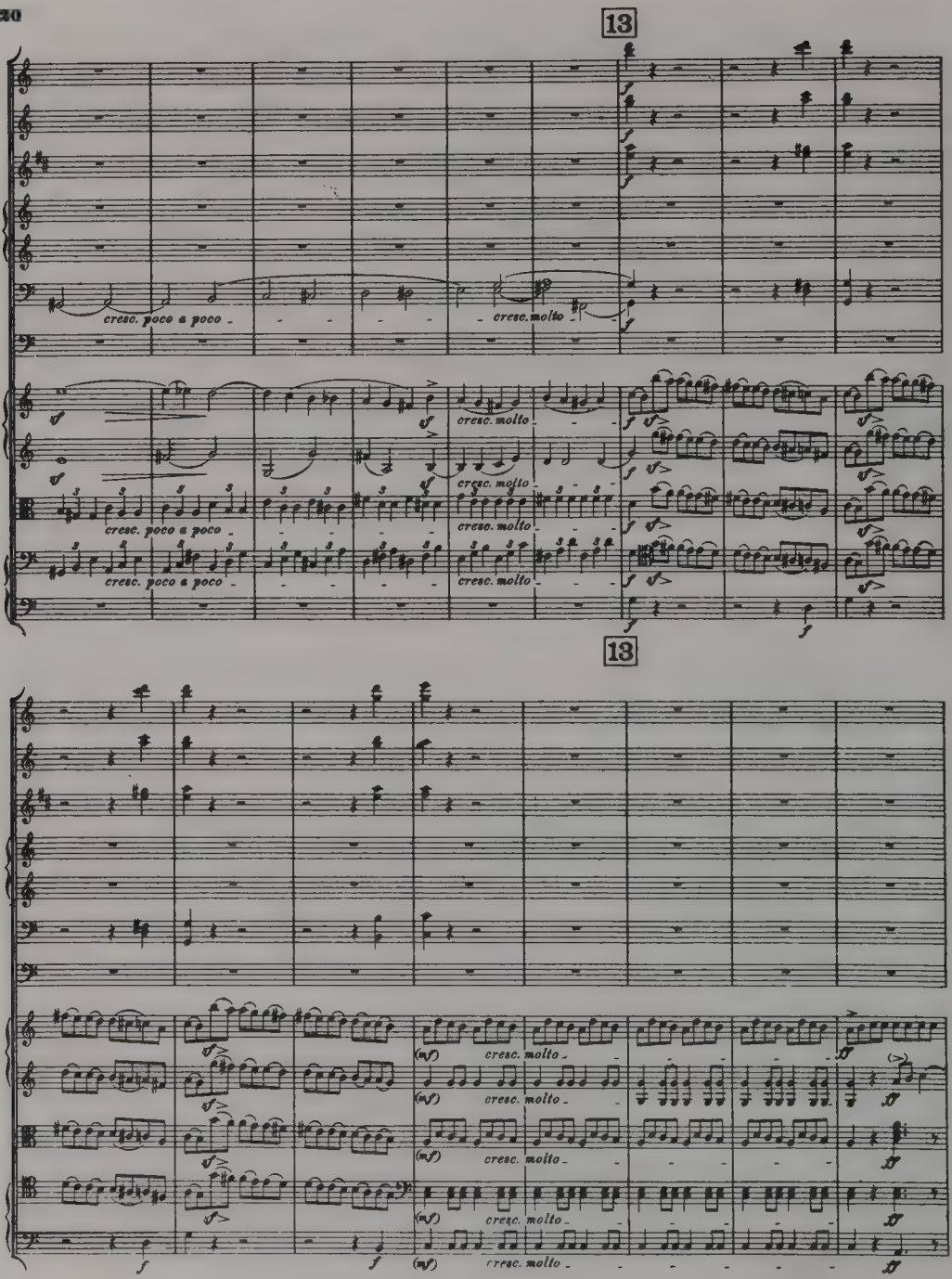

10
a 2.
cresc.
10
a 2.
decresc.
cresc.

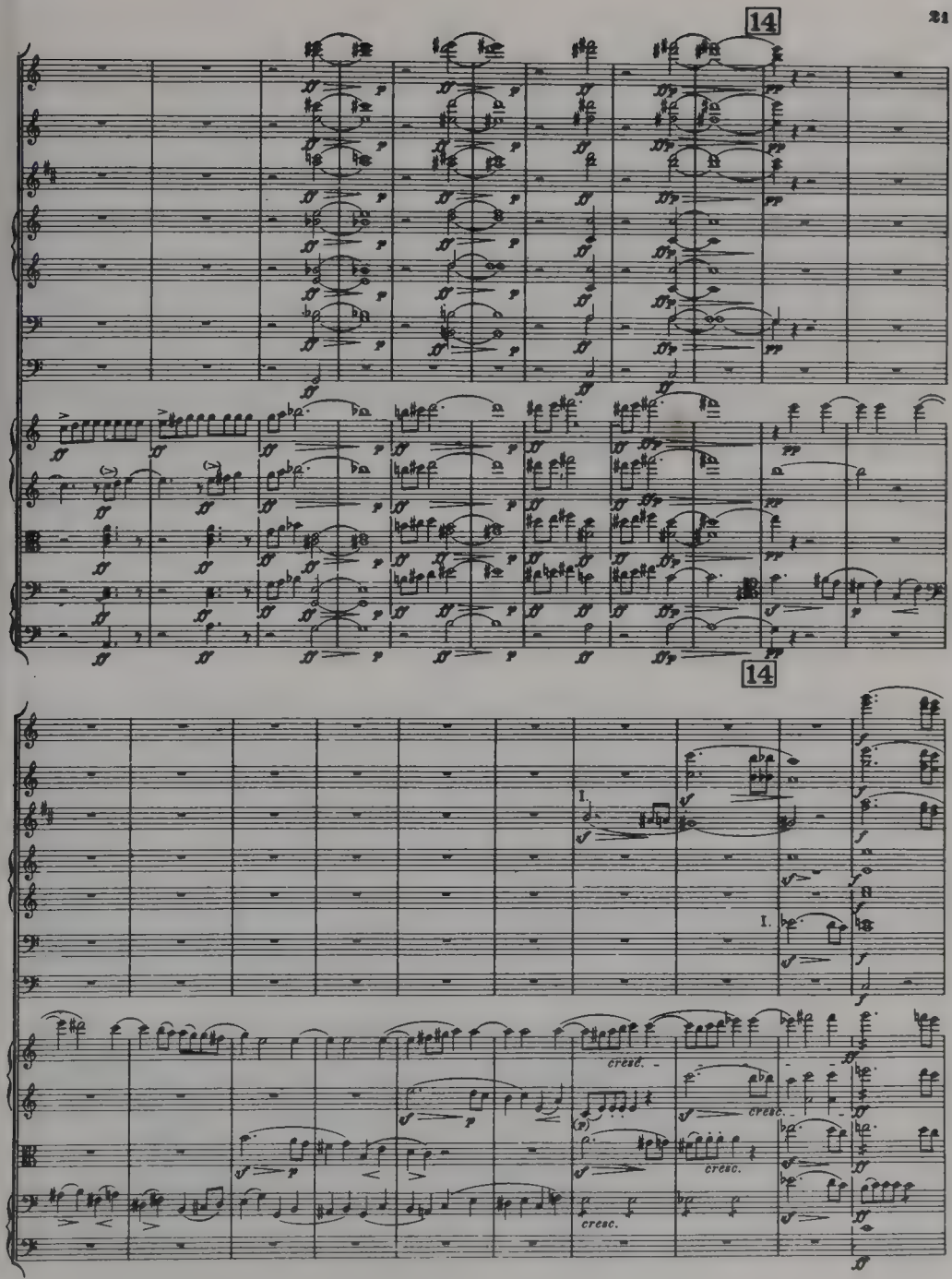

a 2.
decresc.
cresc.
cresc. molto
G. P.

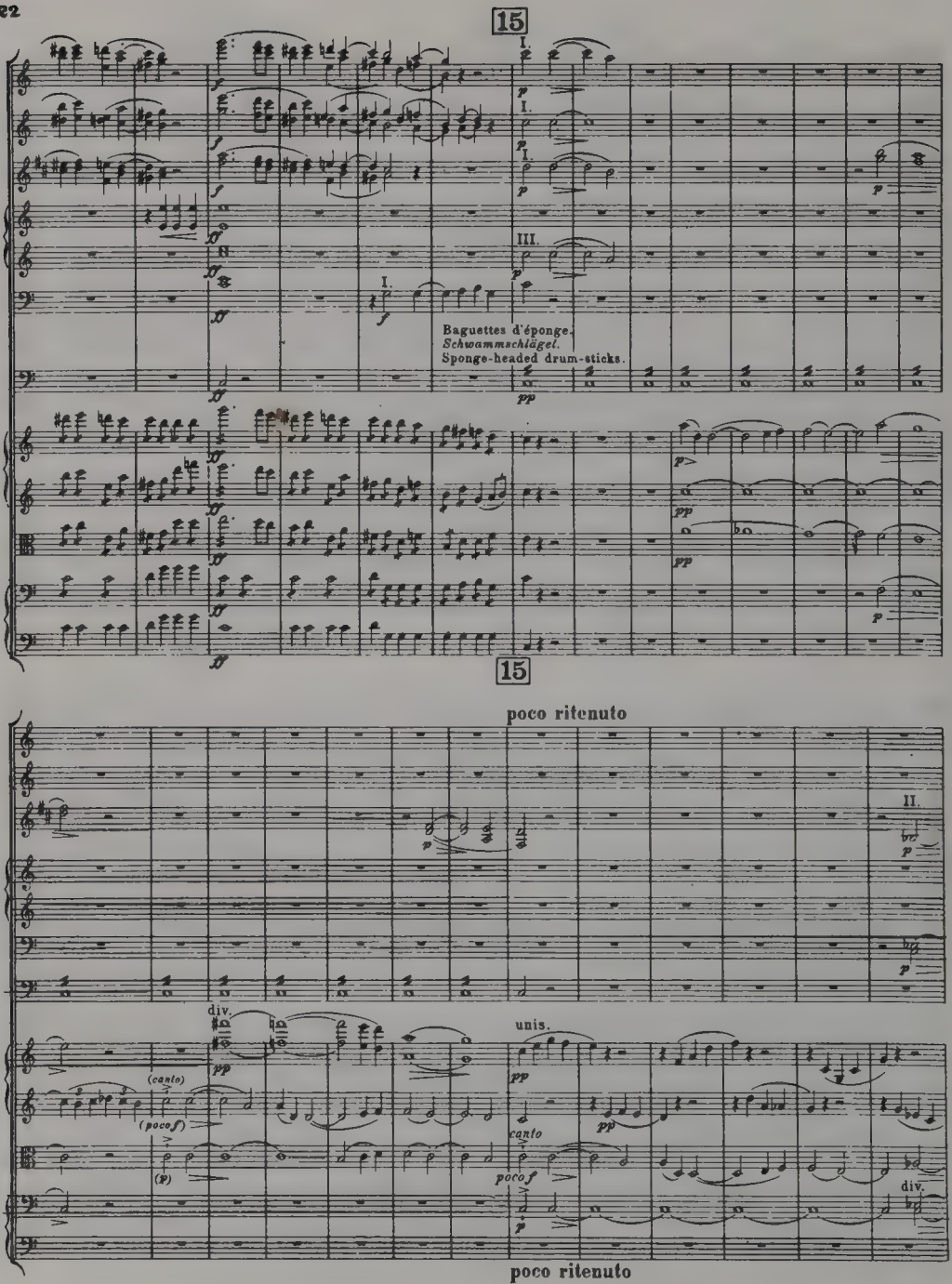

11
senza accelerando
I.
dolce
I.
dolce
III.
pp
perdendo
I.
dolce
pp
dim.
ppp
ppp
p
mf
mf
11
senza accelerando

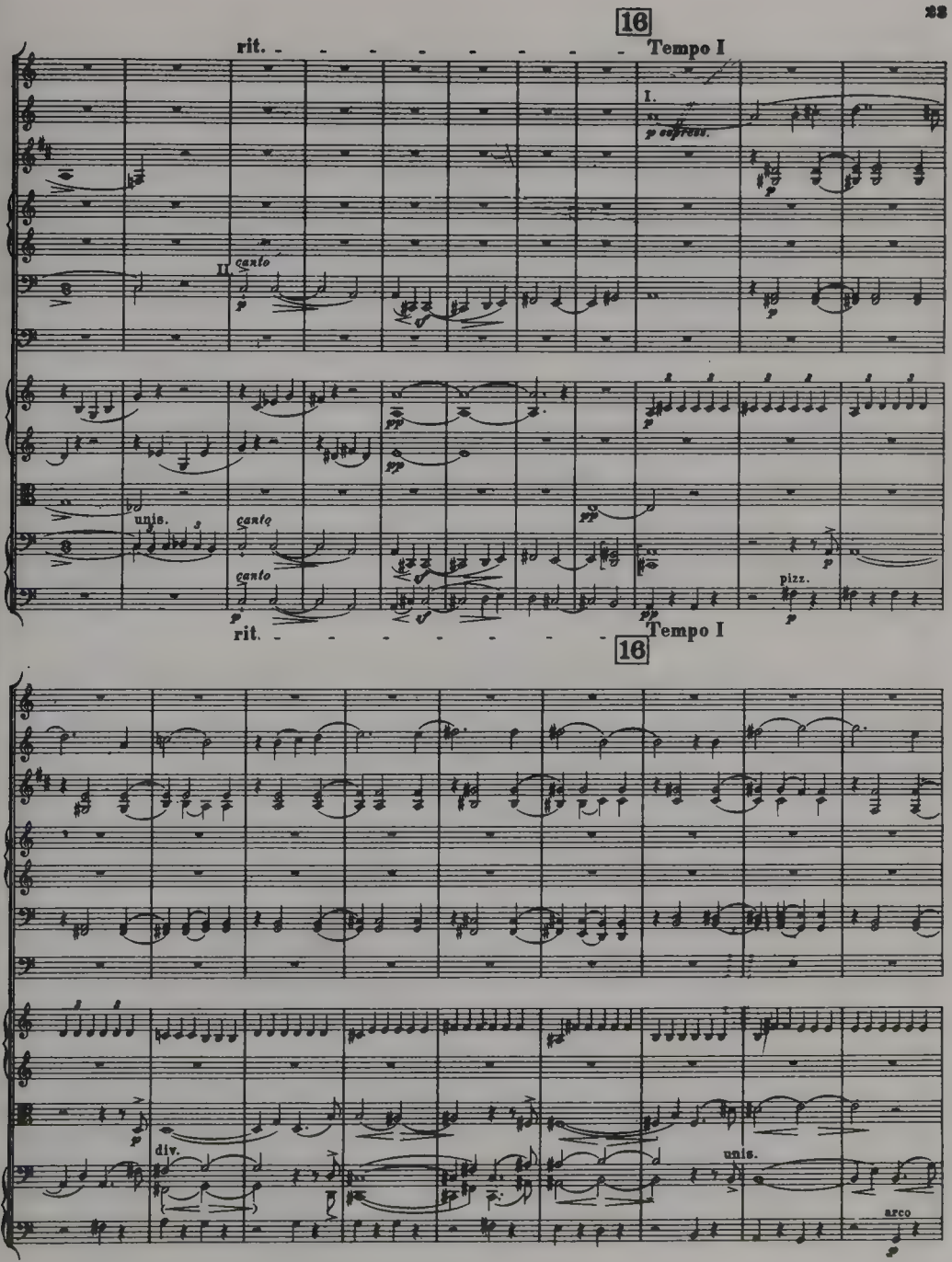

cresc. ed un poco string.
I.
I.
III
cresc. ed un poco string.
I.
I.

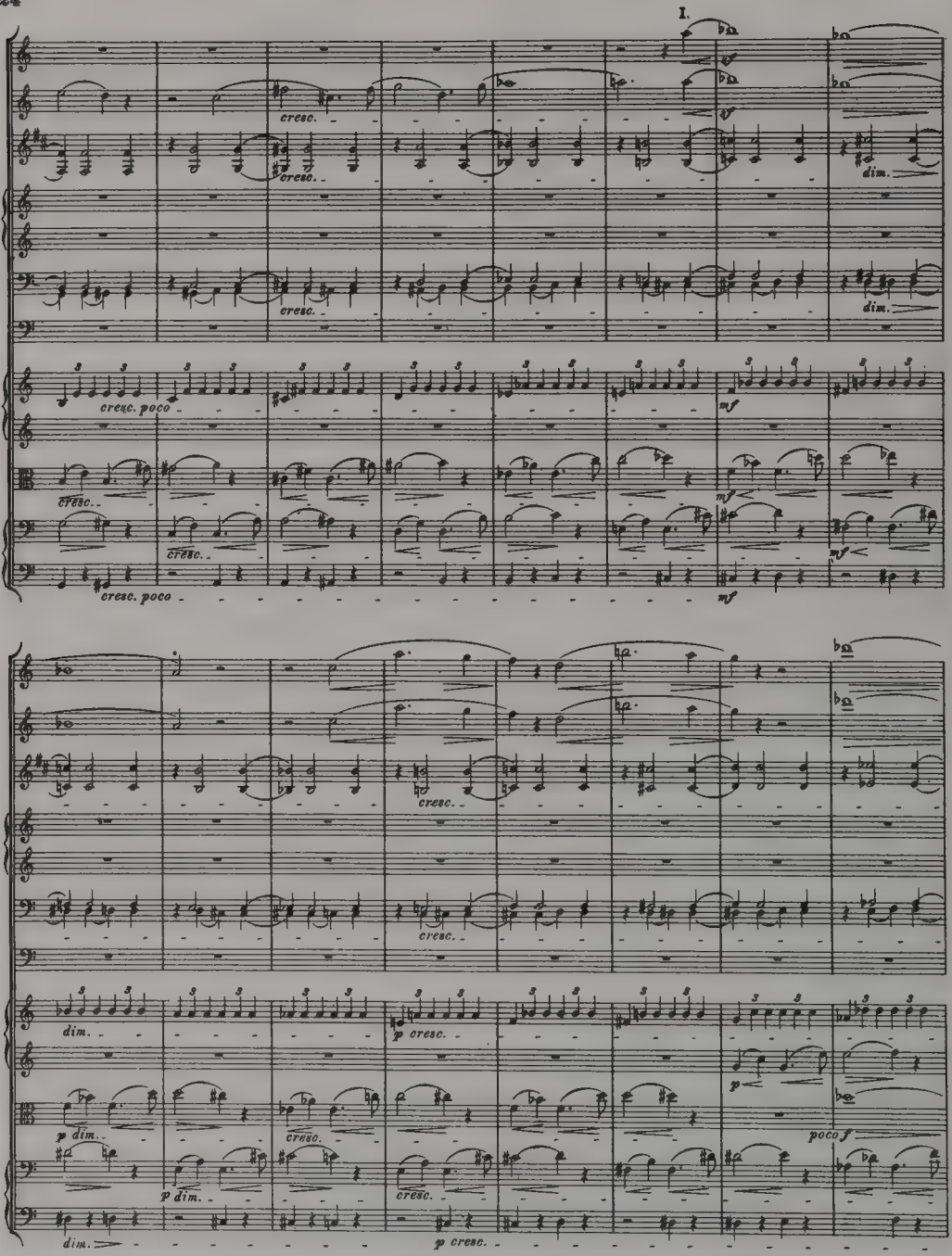

rit.
a tempo
I.
II.
III.
(dim.)
div.
unis.
rit.
a tempo
12
I.
I.
a 2.
cresc. poco a poco
ppp
pp
cresc. molto
cresc.
fff
12

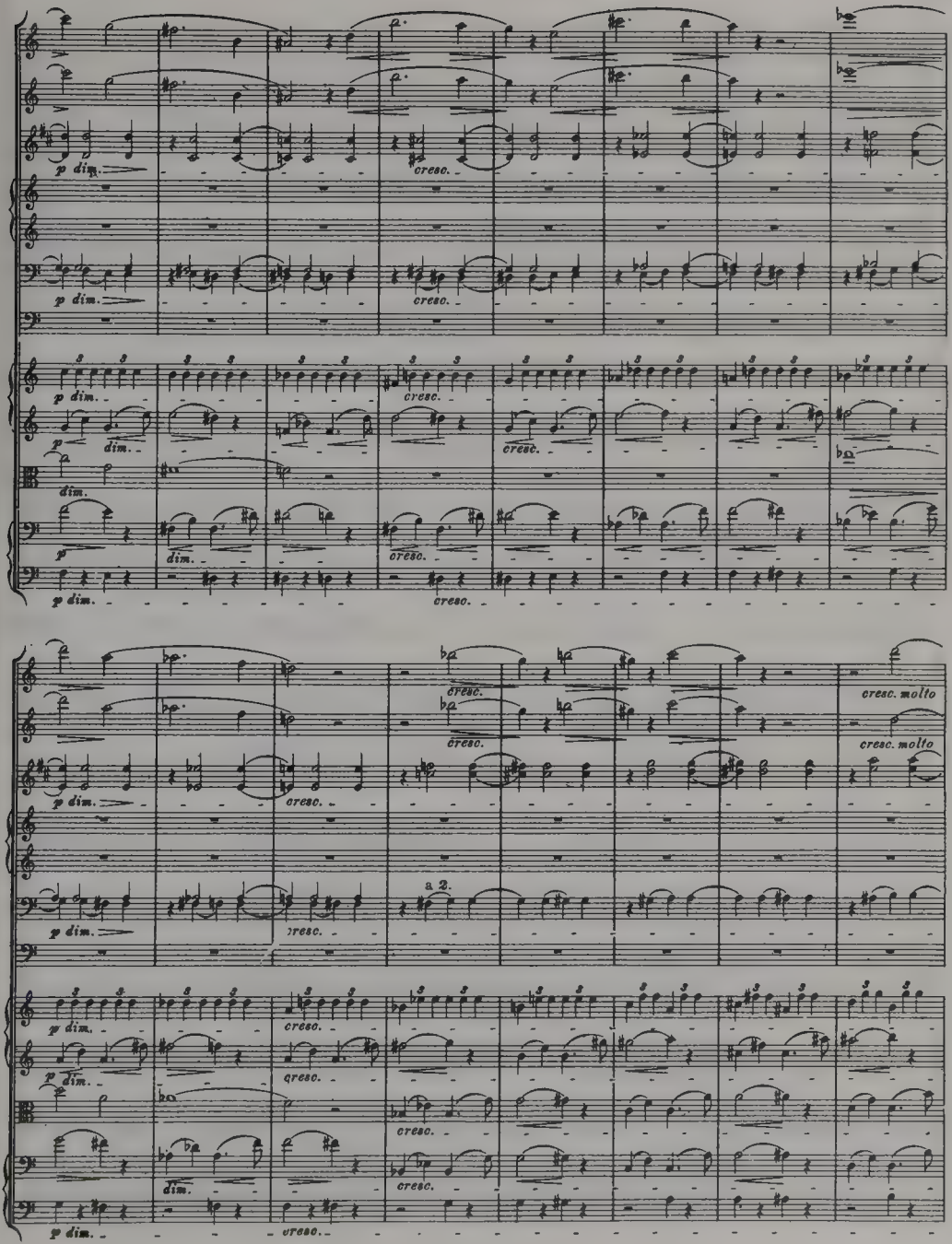

13
cresc. poco a poco
cresc. molto
13
cresc. molto

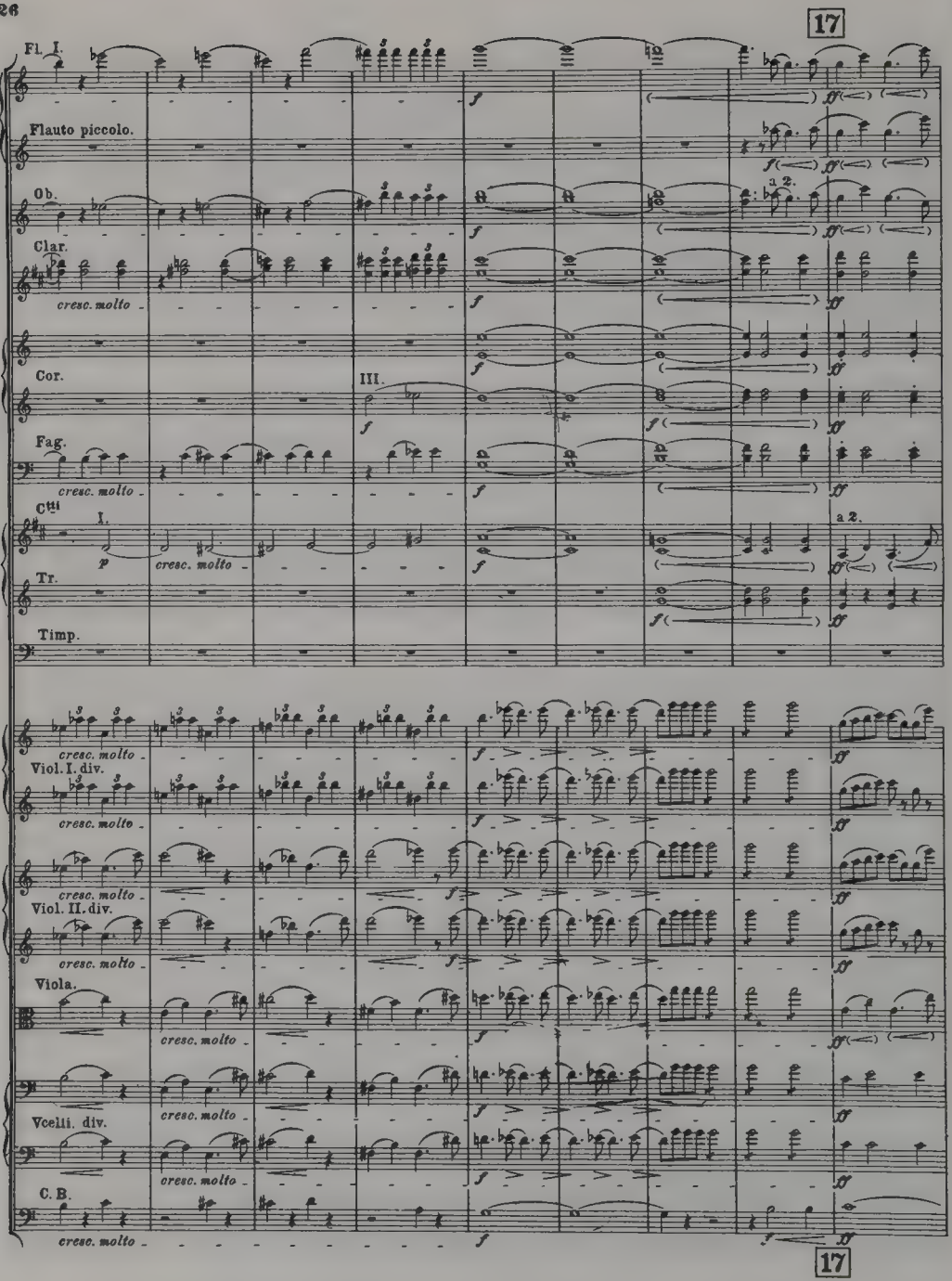

14
14
I.
I.
cresc.
cresc.
cresc.
cresc.

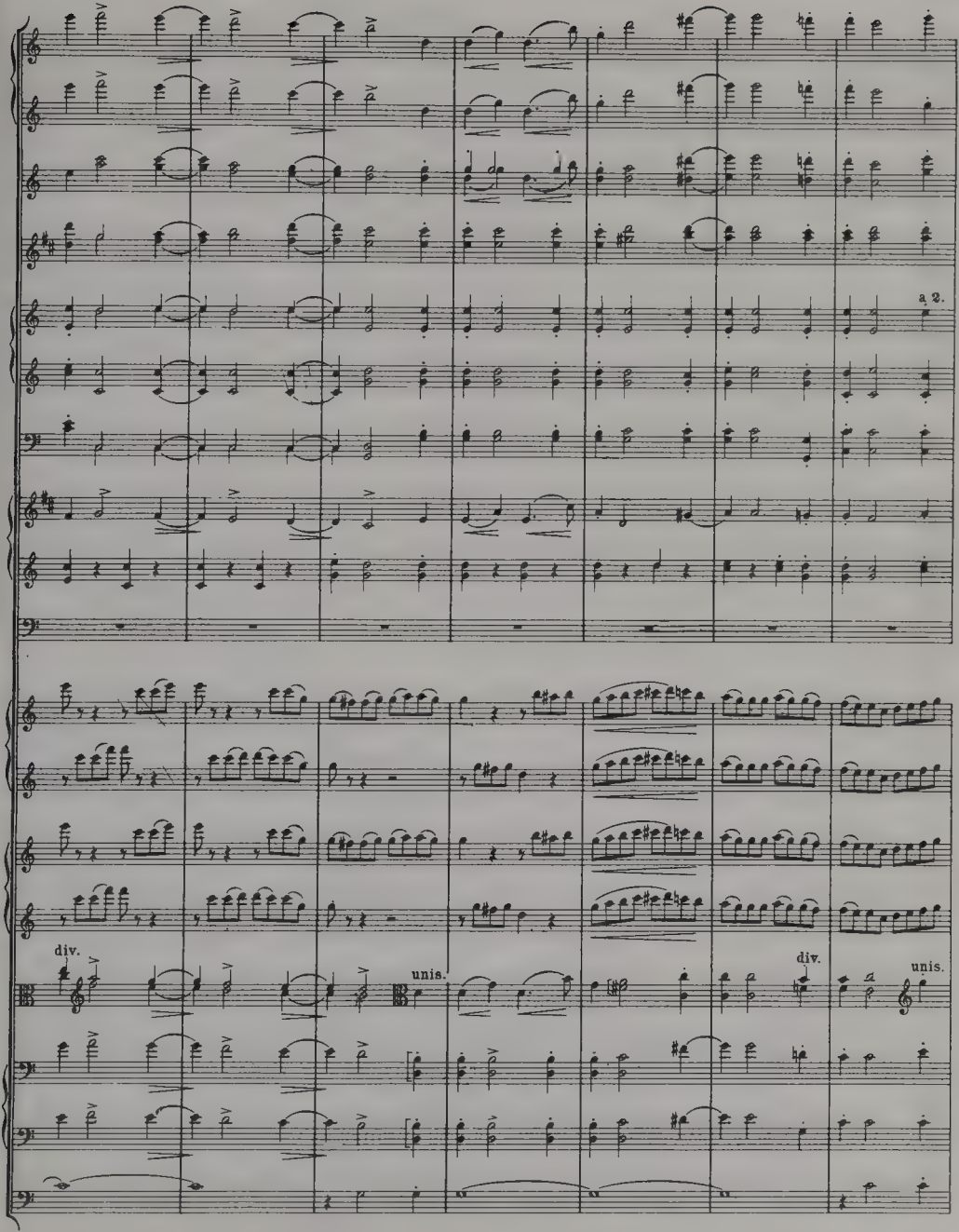

15
Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.
15
poco ritenuto
div.
unis.
(canto)
(poco f)
(p)
canto
poco f
div.
poco ritenuto

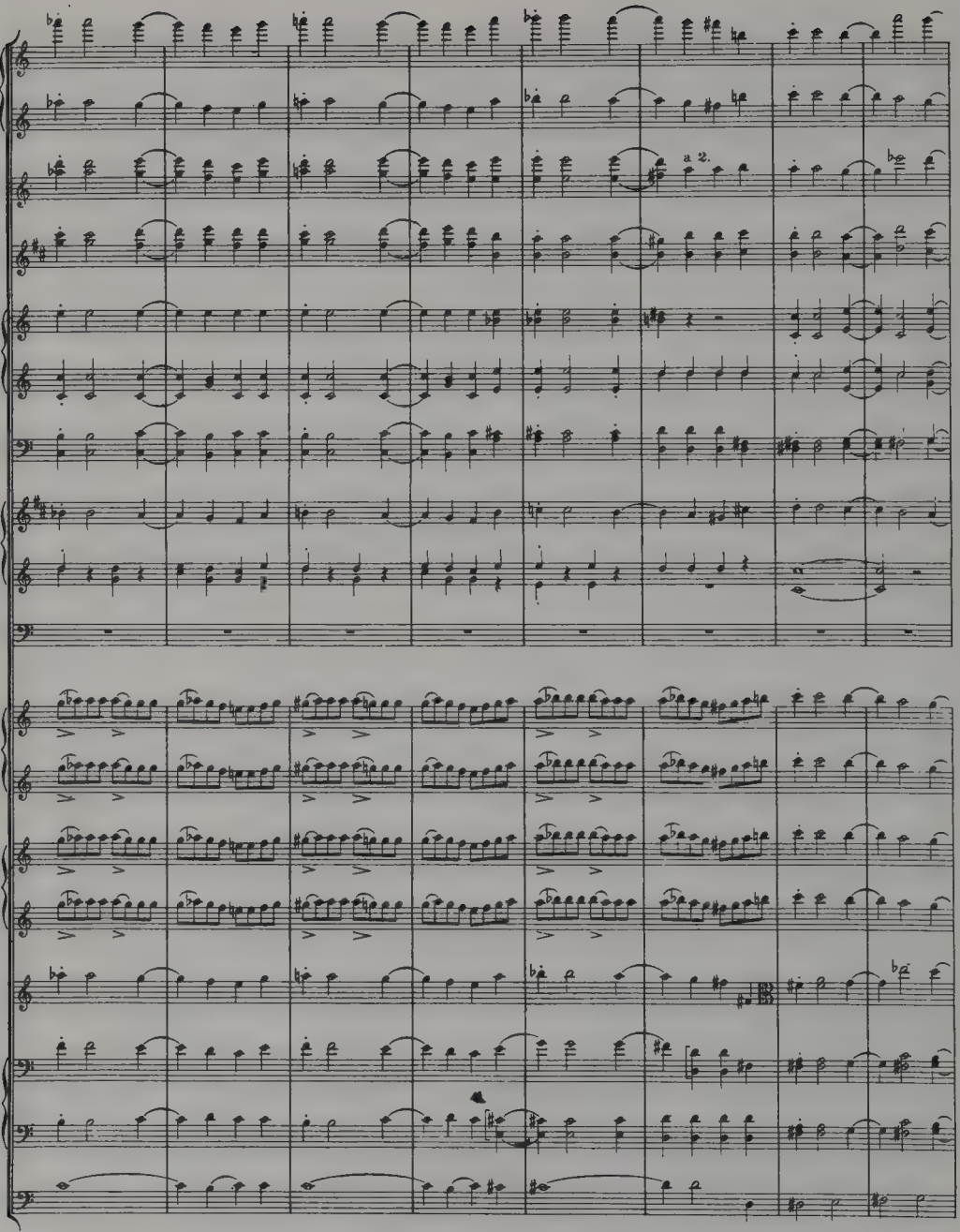

16
rit.
Tempo I
I.
p espress.
II. canto
p
unis.
canto
canto
pizz.
rit.
Tempo I
16
div.
unis.
arco

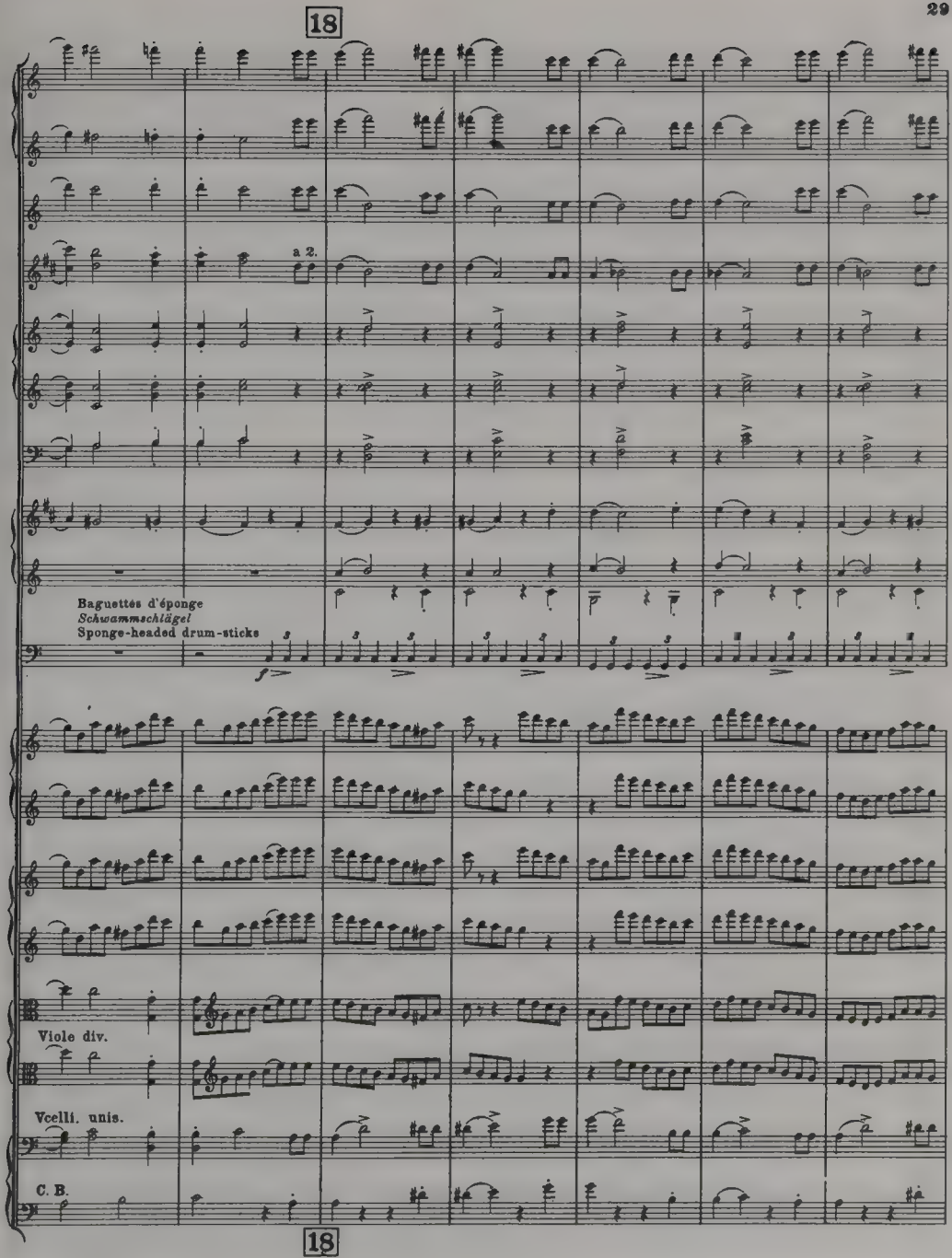

I.
cresc.
cresc.
cresc.
dim.
dim.
cresc. poco
cresc.
cresc.
cresc. poco
mf
mf
mf
mf
cresc.
cresc.
dim.
p cresc.
p
p dim.
cresc.
poco f
p dim.
cresc.
dim.
p cresc.

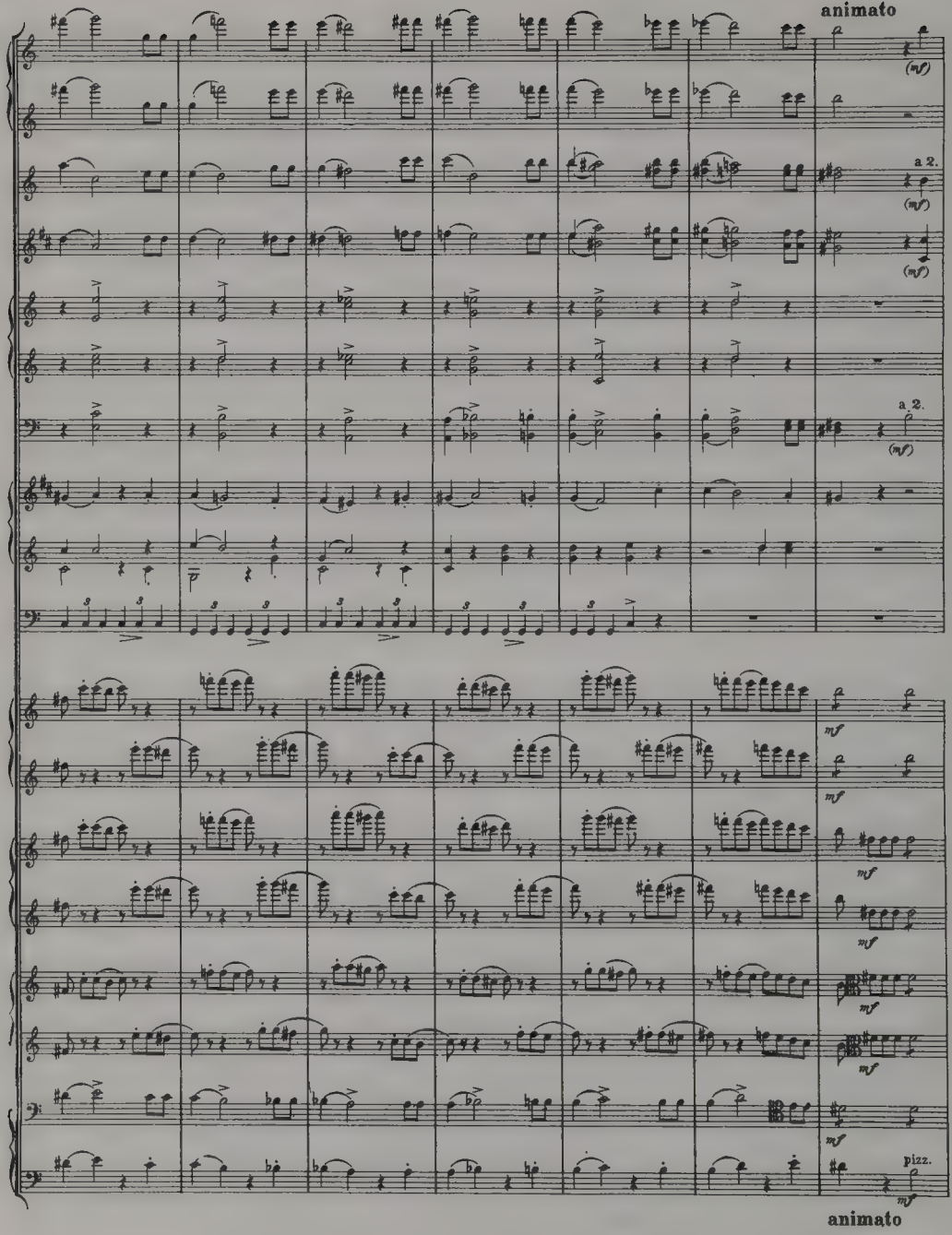

p dim.
cresc.
dim.
a 2.
cresc. molto

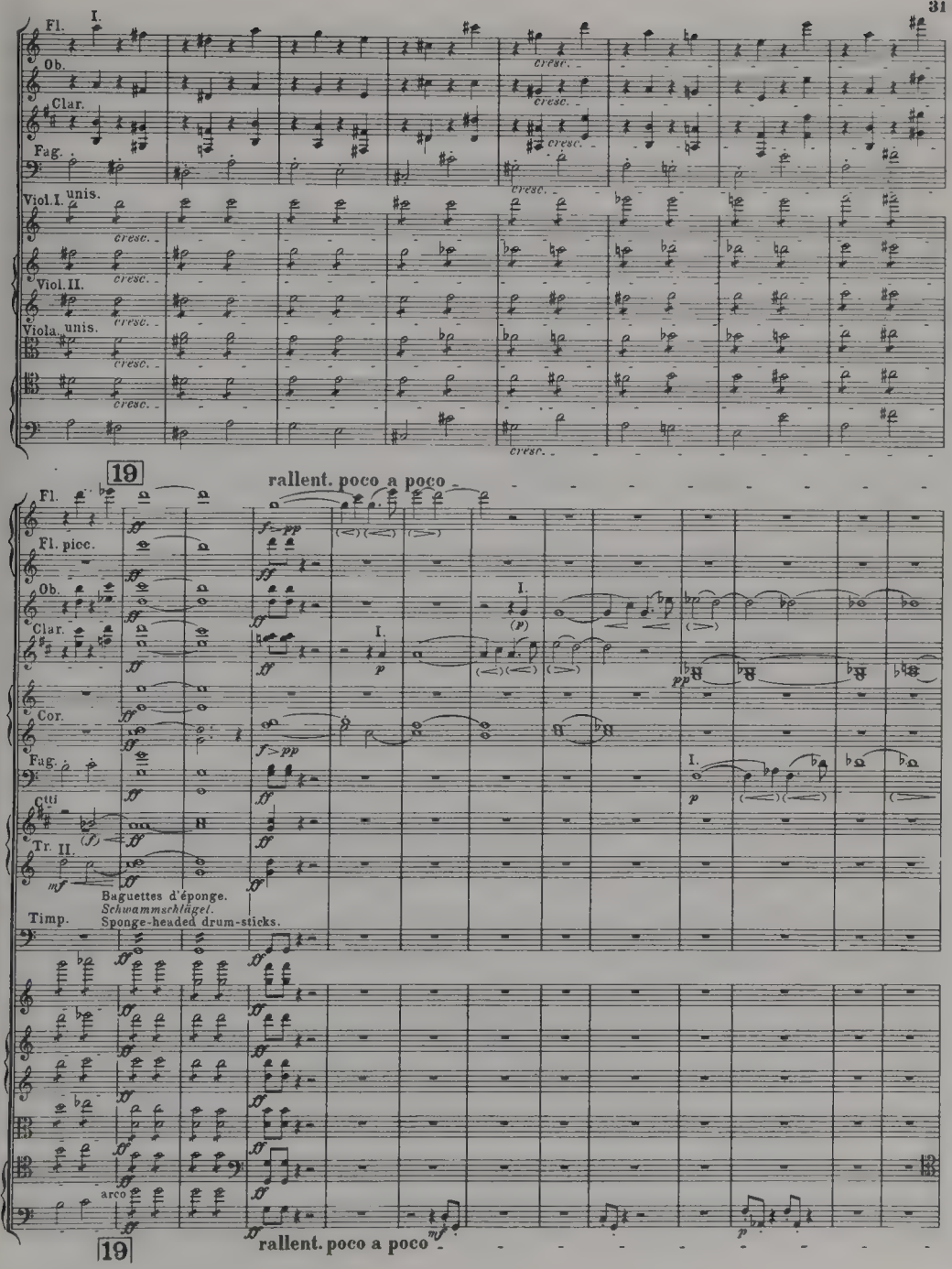

17
Fl. I.
Flauto piccolo.
Ob.
Clar.
cresc. molto
Cor.
III.
Fag.
Cti
I.
a 2.
Tr.
Timp.
Viol. I. div.
Viol. II. div.
Viola.
Vcelli. div.
C. B.
17

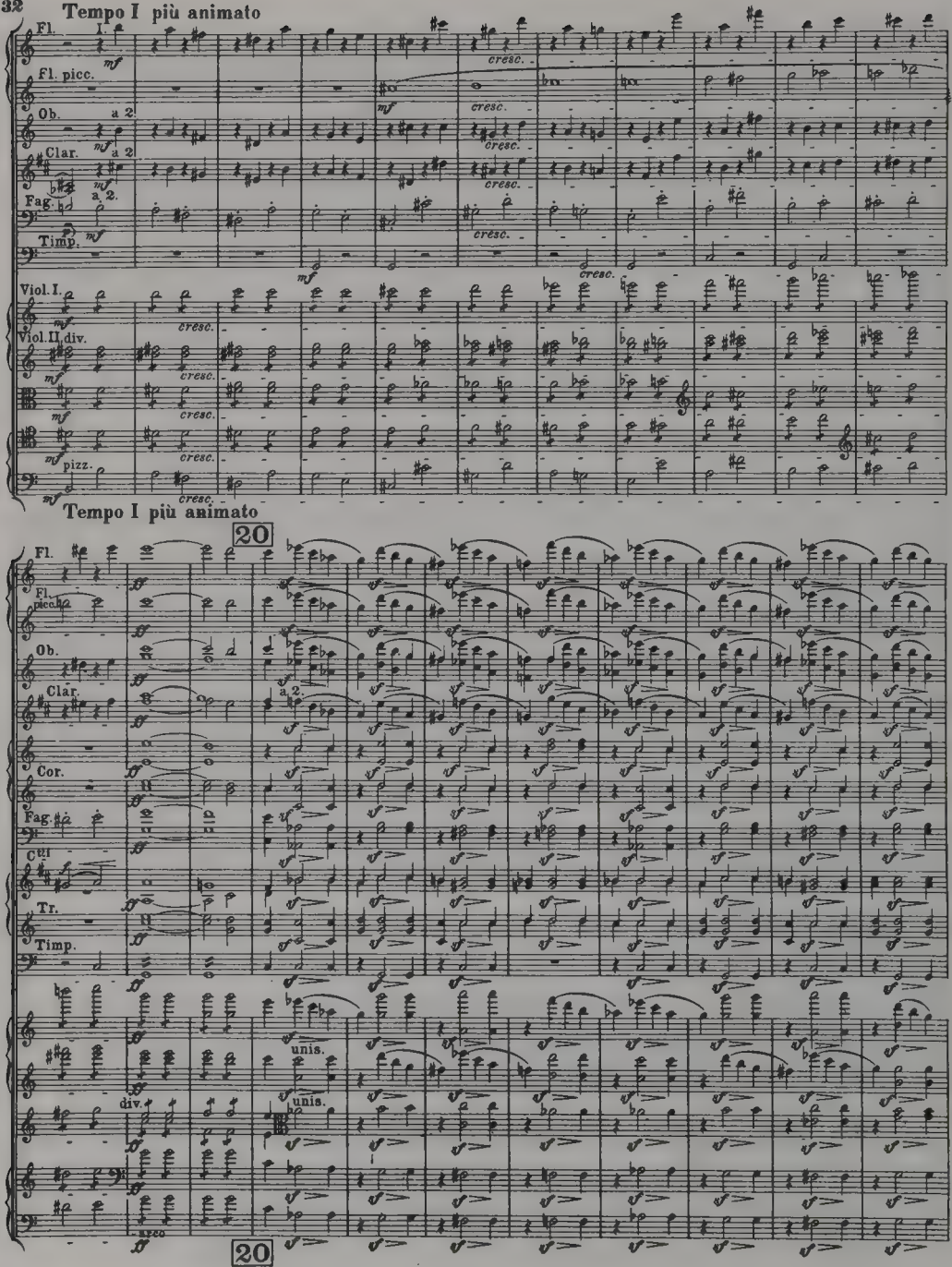

a 2.
div.
unis.
div.
unis.

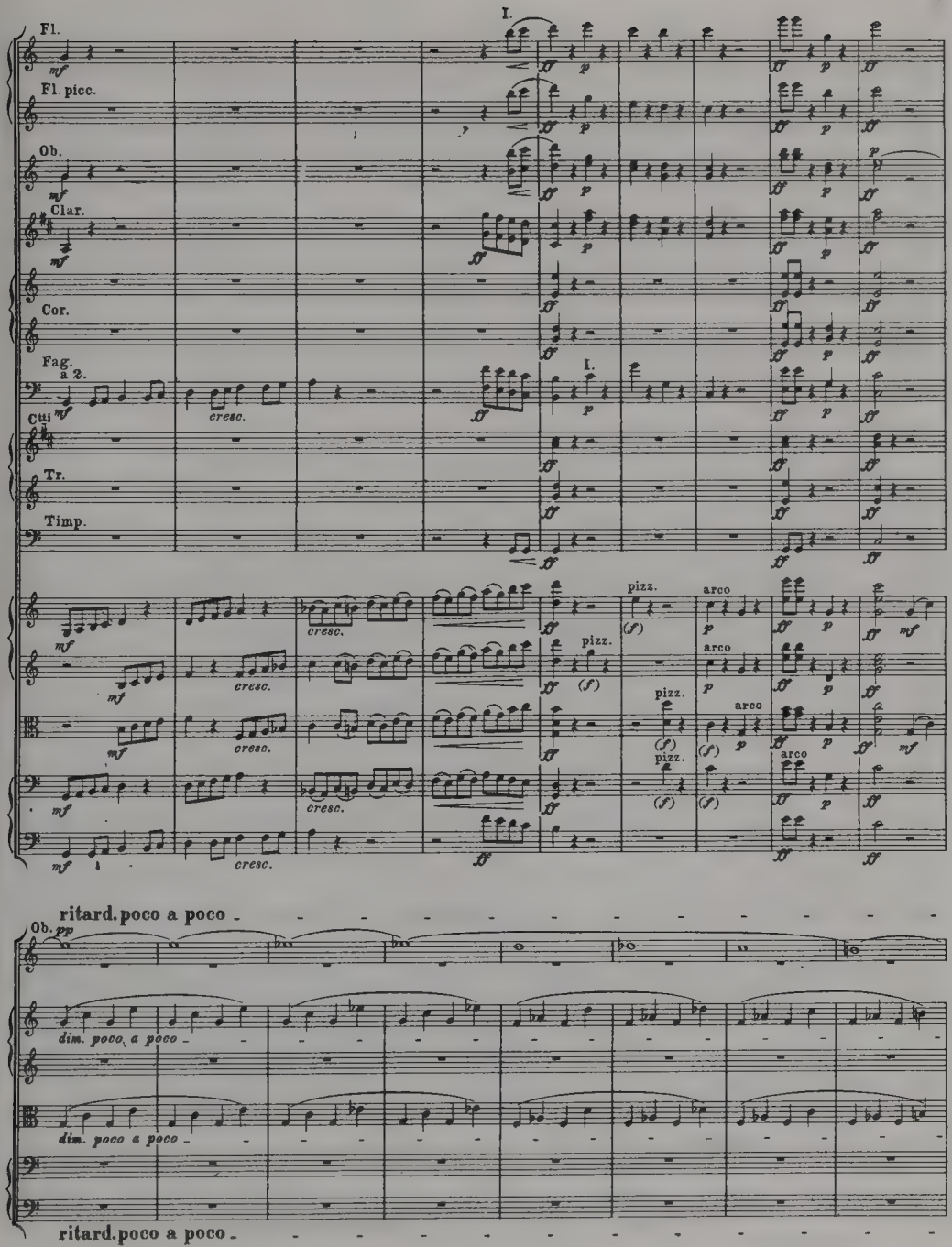

a 2.

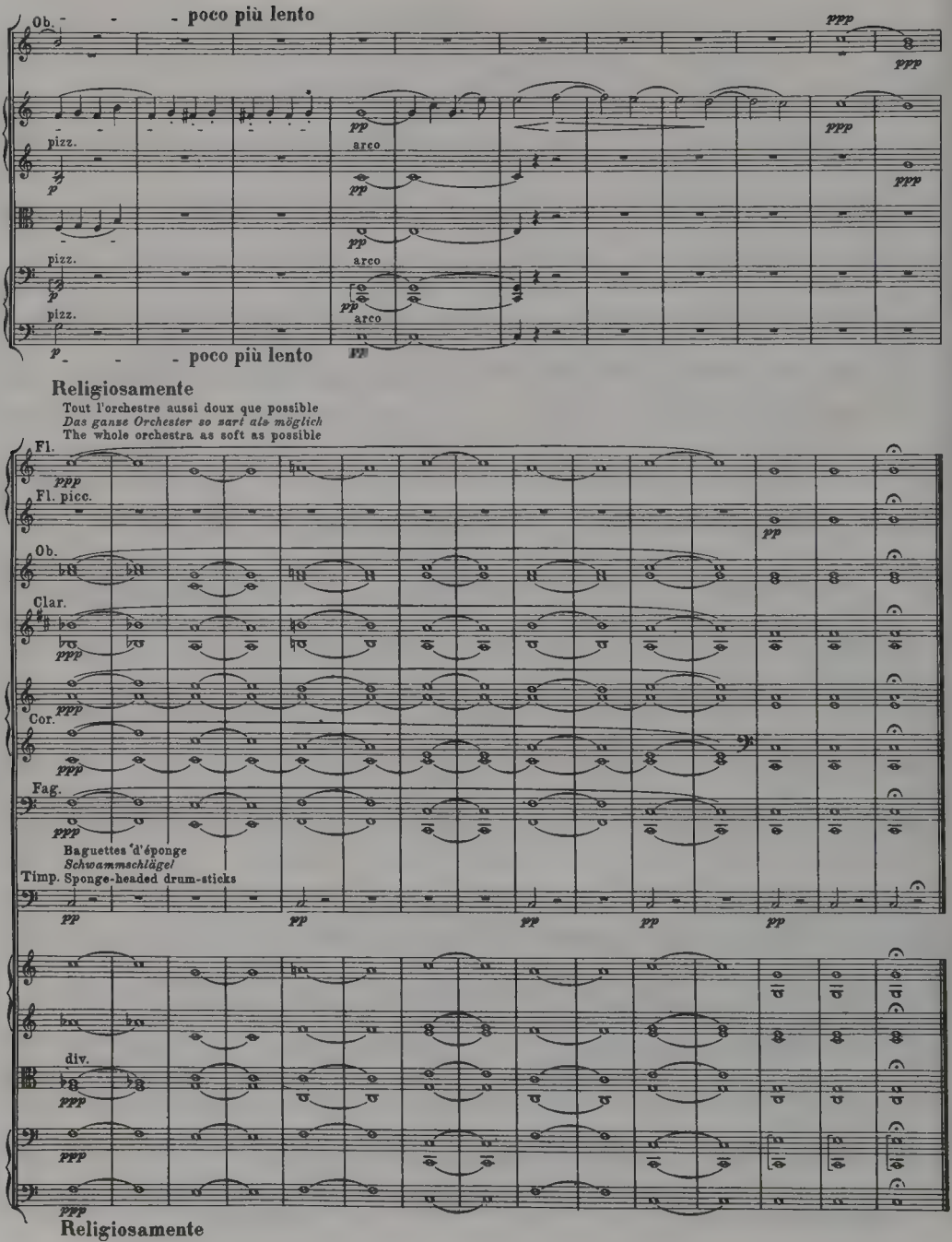

18
a 2.
Baguettes d'éponge
Schwammschlägel
Sponge-headed drum-sticks
Viole div.
Vcelli. unis.
C. B.
18


animato
a 2.
a 2.
pizz.
animato


I.
Fl.
Ob.
Clar.
Fag.
cresc.
Viol. I. unis.
Viol. II.
Viola. unis.
19
rallent. poco a poco
Fl. piec.
Cor.
Ctti
Tr. II.
Timp.
Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.
arco
19
rallent. poco a poco


Tempo I più animato
Fl. I.
Fl. picc.
Ob. a 2
Clar. a 2.
Fag. a 2.
Timp.
Viol. I.
Viol. II.
div.
pizz.
cresc.
Tempo I più animato
20
Fl.
Fl. picc.
Ob.
Clar.
a 2.
Cor.
Fag.
Cel.
Tr.
Timp.
unis.
div.
unis.
arco
20

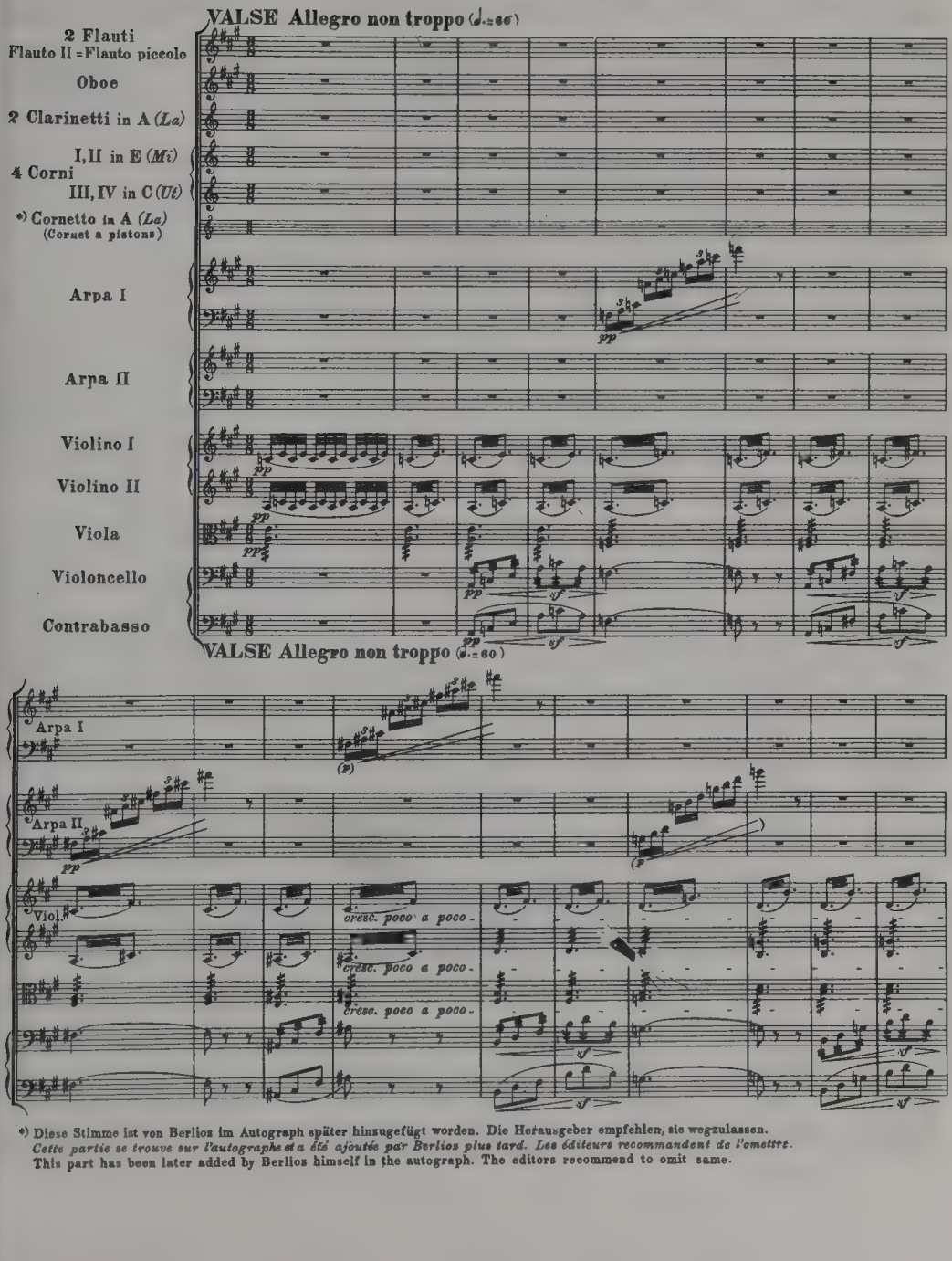

I.
Fl.
Fl. picc.
Ob.
Clar.
Cor.
Fag.
a 2.
Cti
Tr.
Timp.
cresc.
pizz.
arco
ritard. poco a poco
dim. poco a poco
ritard. poco a poco


Ob.
poco più lento
ppp
pizz.
arco
pizz.
arco
pizz.
arco
poco più lento
Religiosamente
Tout l'orchestre aussi doux que possible
Das ganze Orchester so sanft als möglich
The whole orchestra as soft as possible
Fl.
Fl. picc.
Ob.
Clar.
Cor.
Fag.
Baguettes d'éponge
Schwammschlägel
Timp. Sponge-headed drum-sticks
div.
Religiosamente

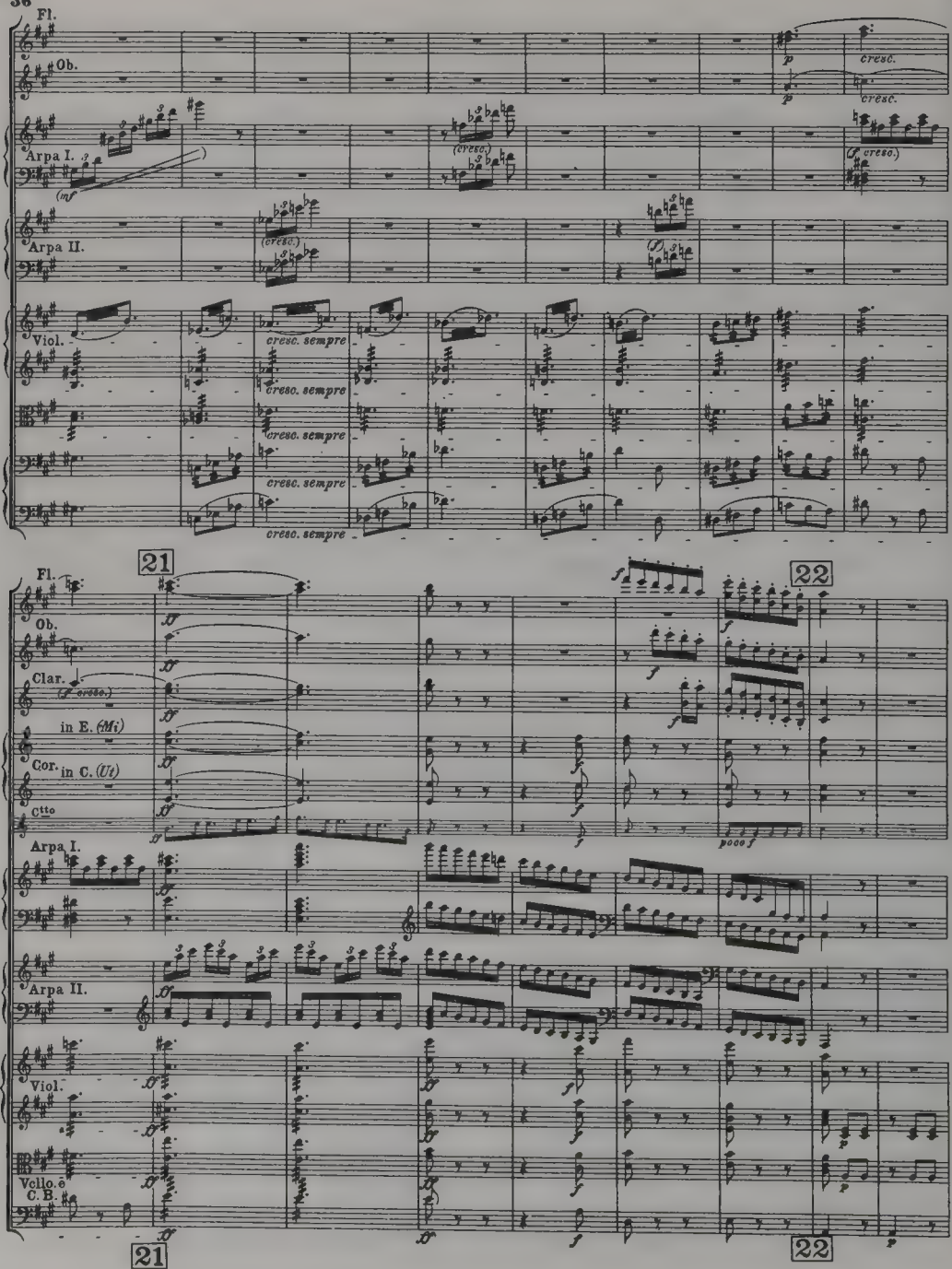
II.

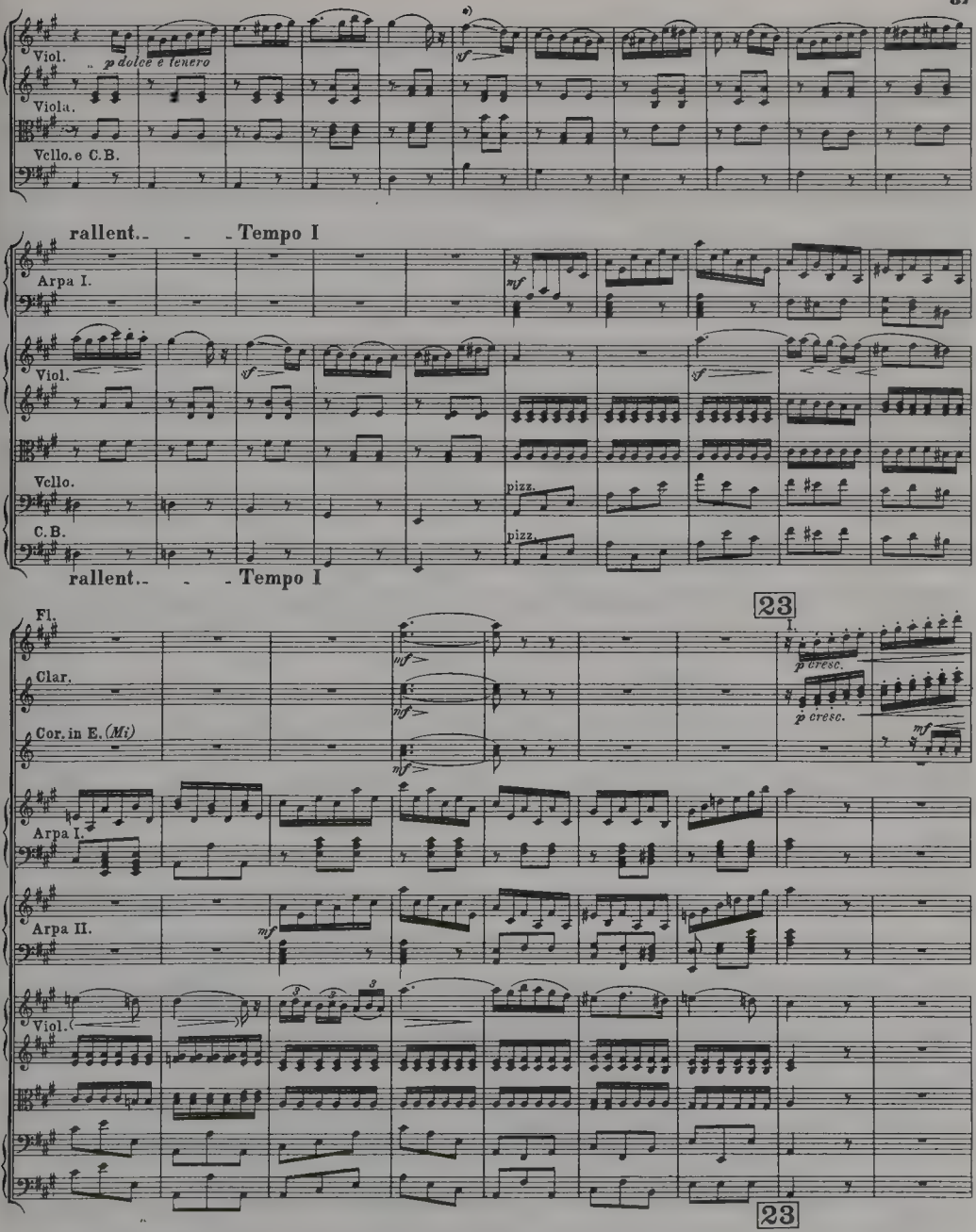
Un bal

Ein Ball[1] A Ball

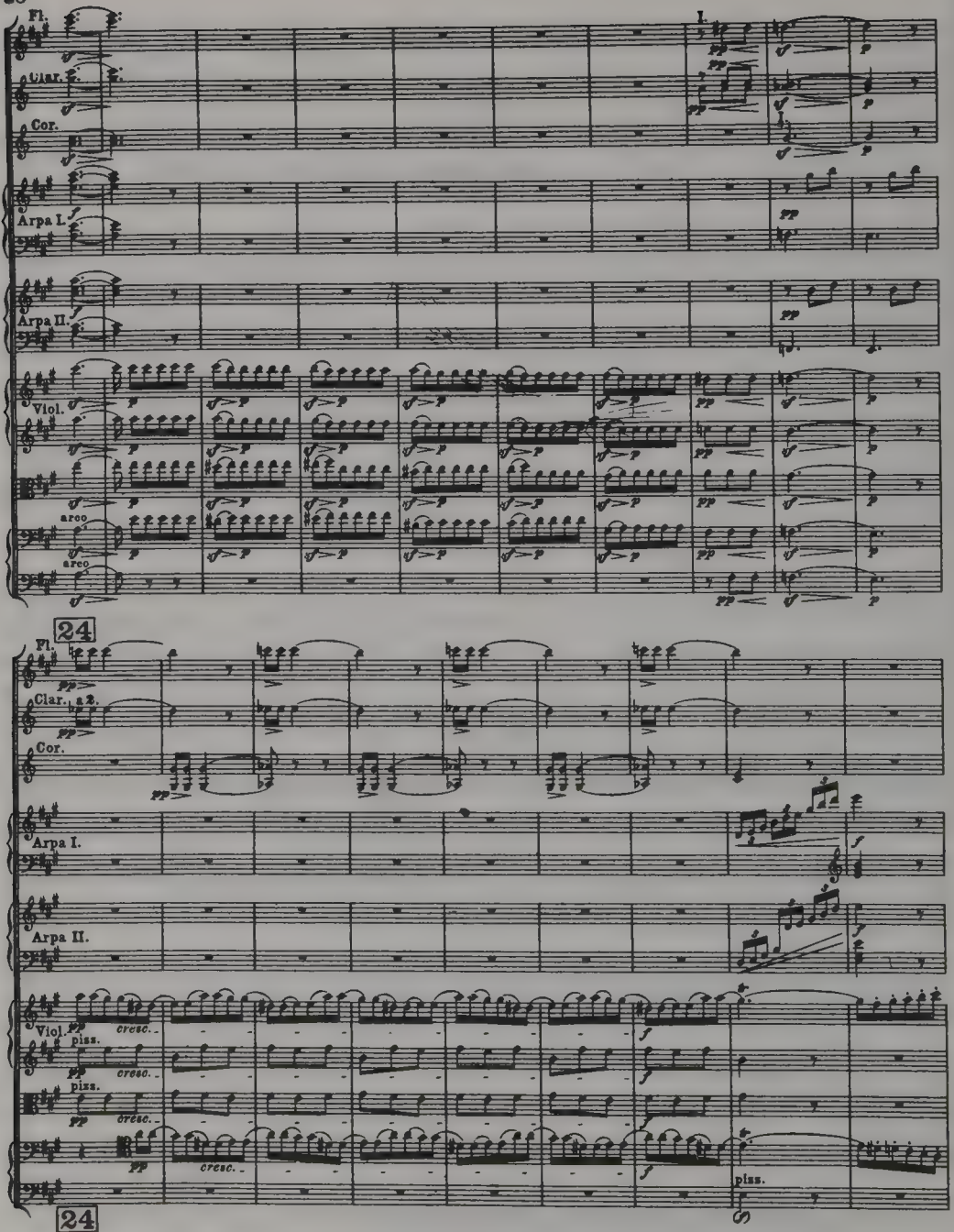


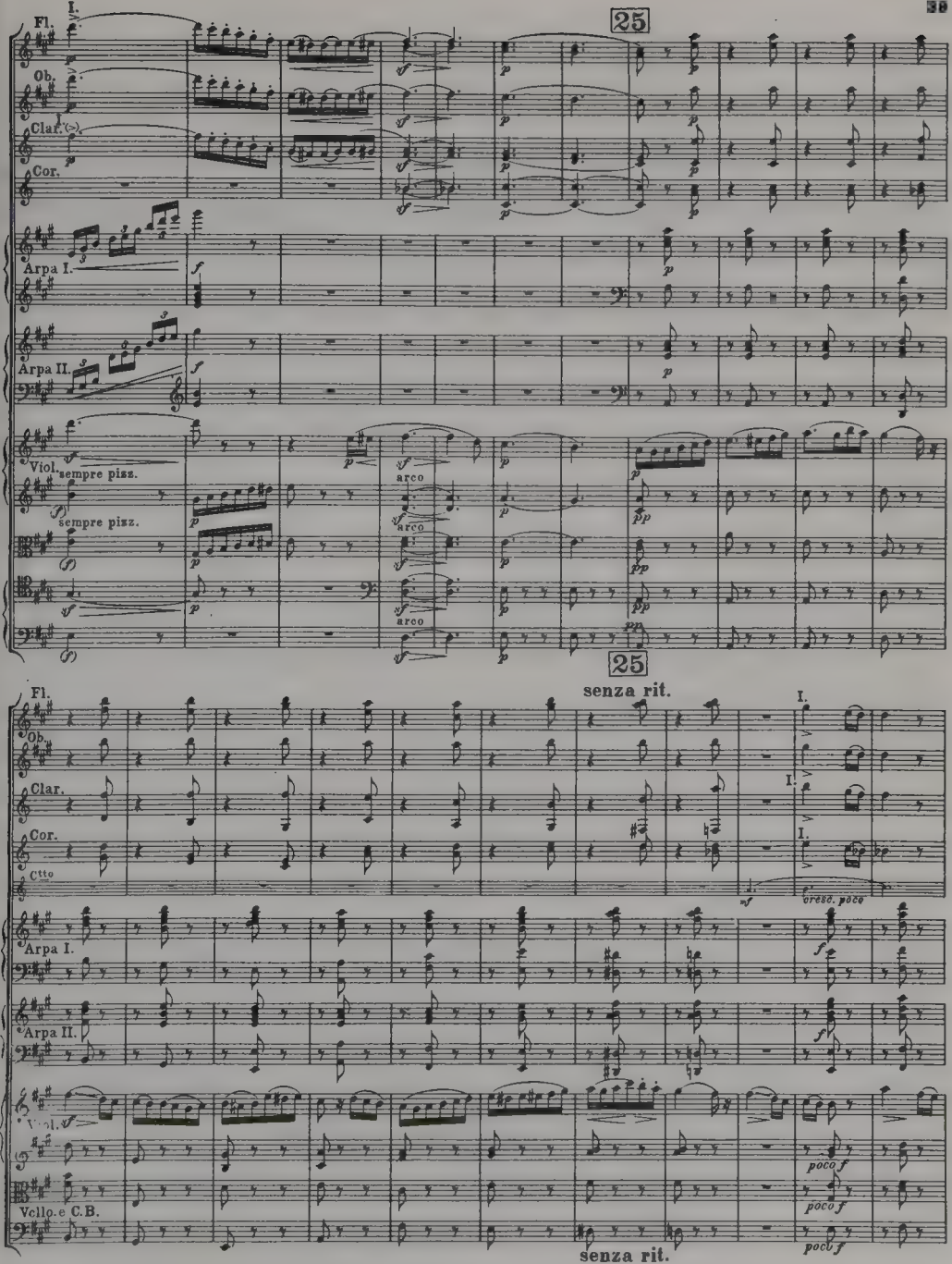
*) Diese Stimme ist von Berlioz im Autograph später hinzugefügt worden. Die Herausgeber empfehlen, sie wegzulassen.
Cette partie se trouve sur l'autographe et a été ajoutée par Berlioz plus tard. Les éditeurs recommandent de l'omettre.
This part has been later added by Berlioz himself in the autograph. The editors recommend to omit same.

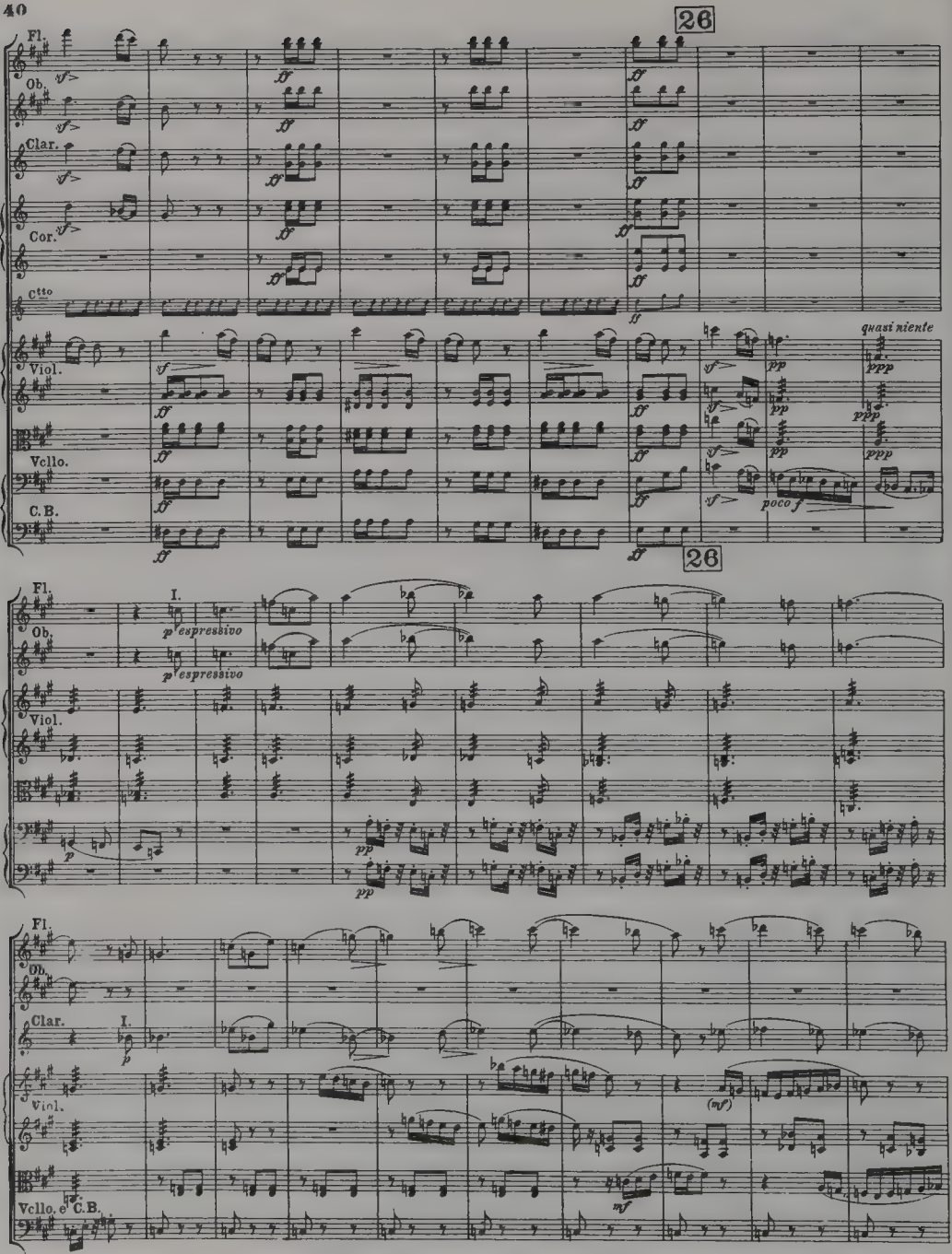

Fl.
Ob.
Arpa I.
Arpa II.
Viol.
cresc. sempre
21
22
Clar.
in E. (Mi)
Cor.
in C. (Ut)
Ctto
poco f
Vello.e
C. B.

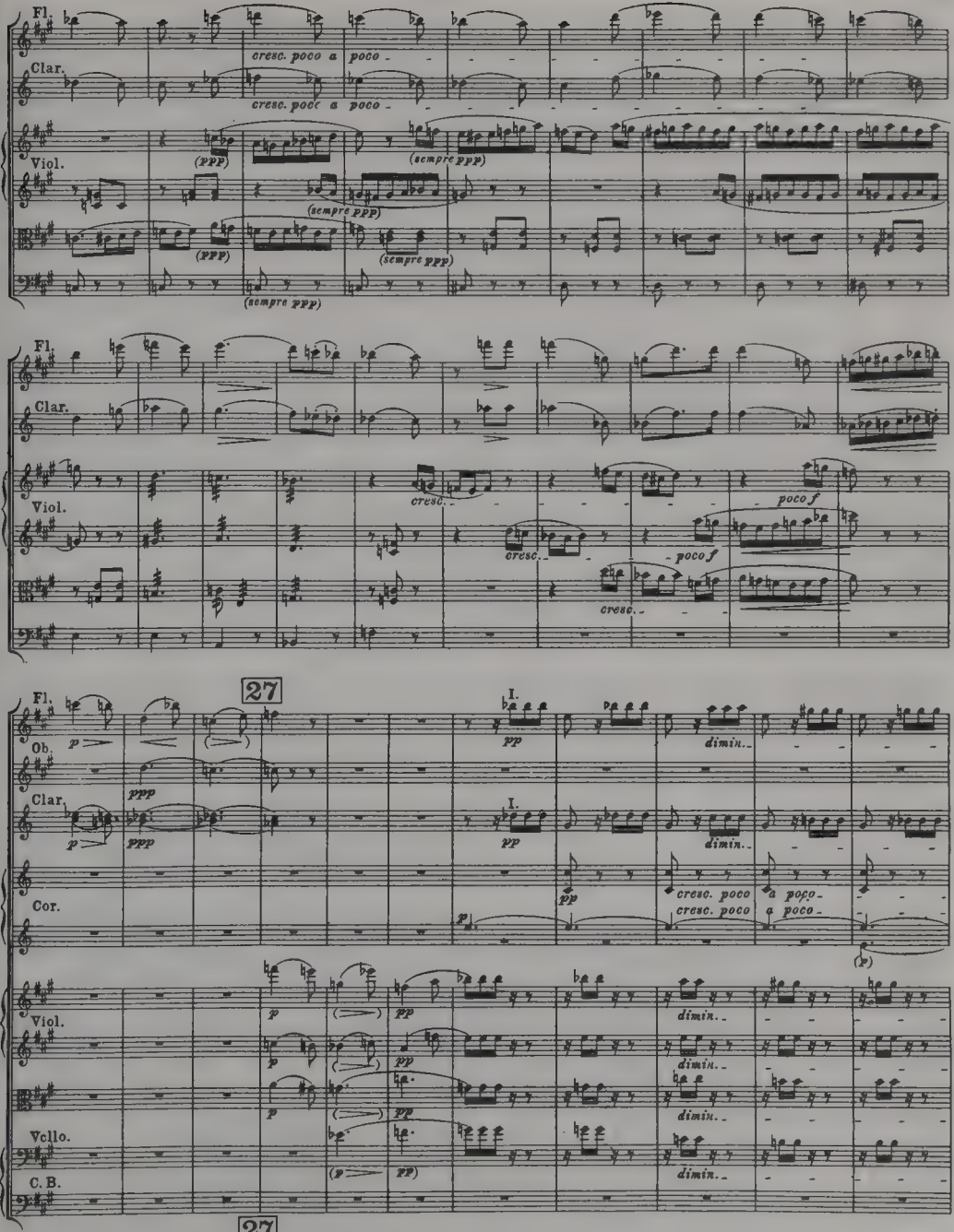


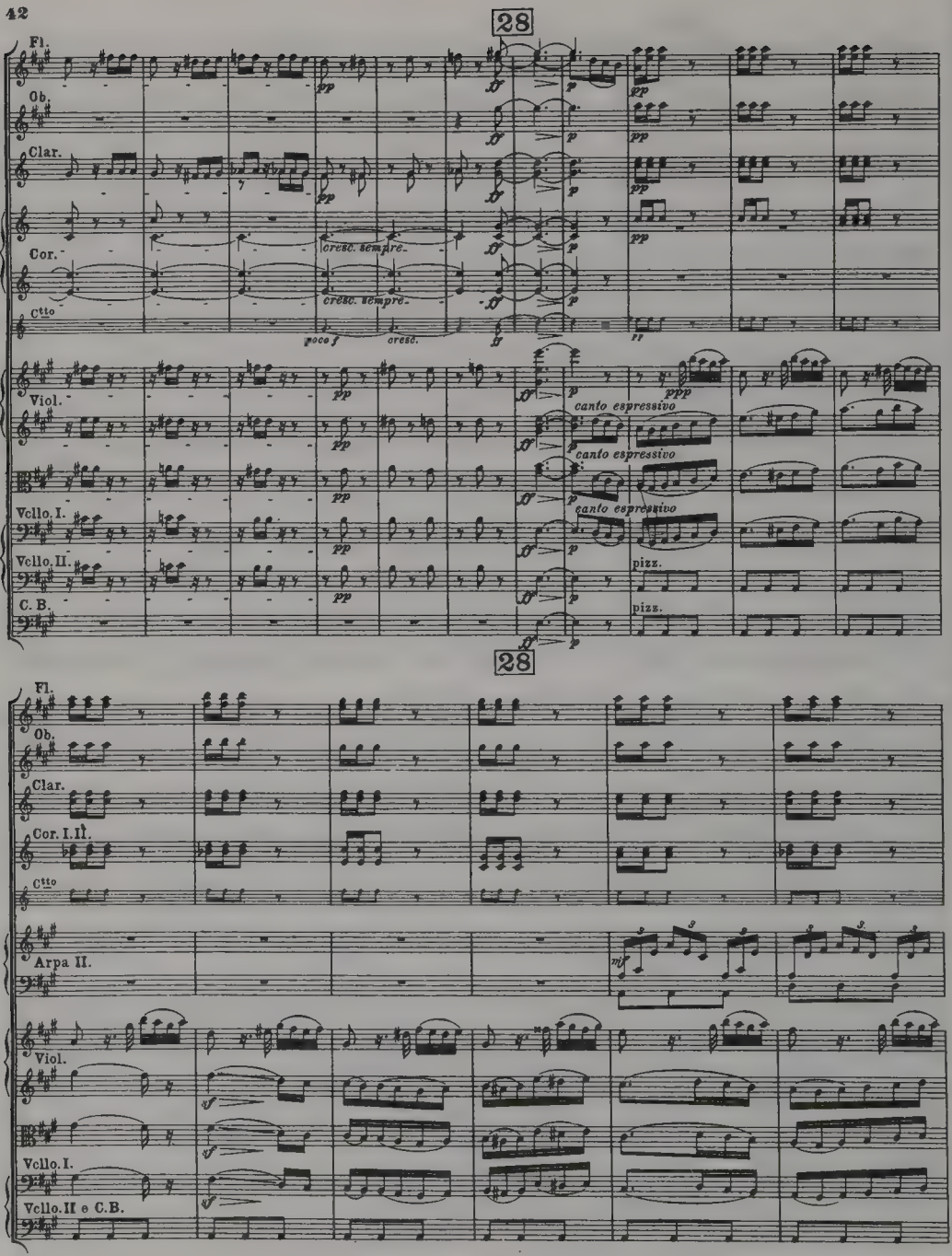
*) Le signe ⁀ indique qu'il faut traîner le son d'une note à l'autre. (H. Berlioz.)
Das Zeichen ⁀ bedeutet, daß der Ton von einer Note zur andern herabgezogen werden soll.
The sign ⁀ indicates that the tone should be drawn down from one note to the other.

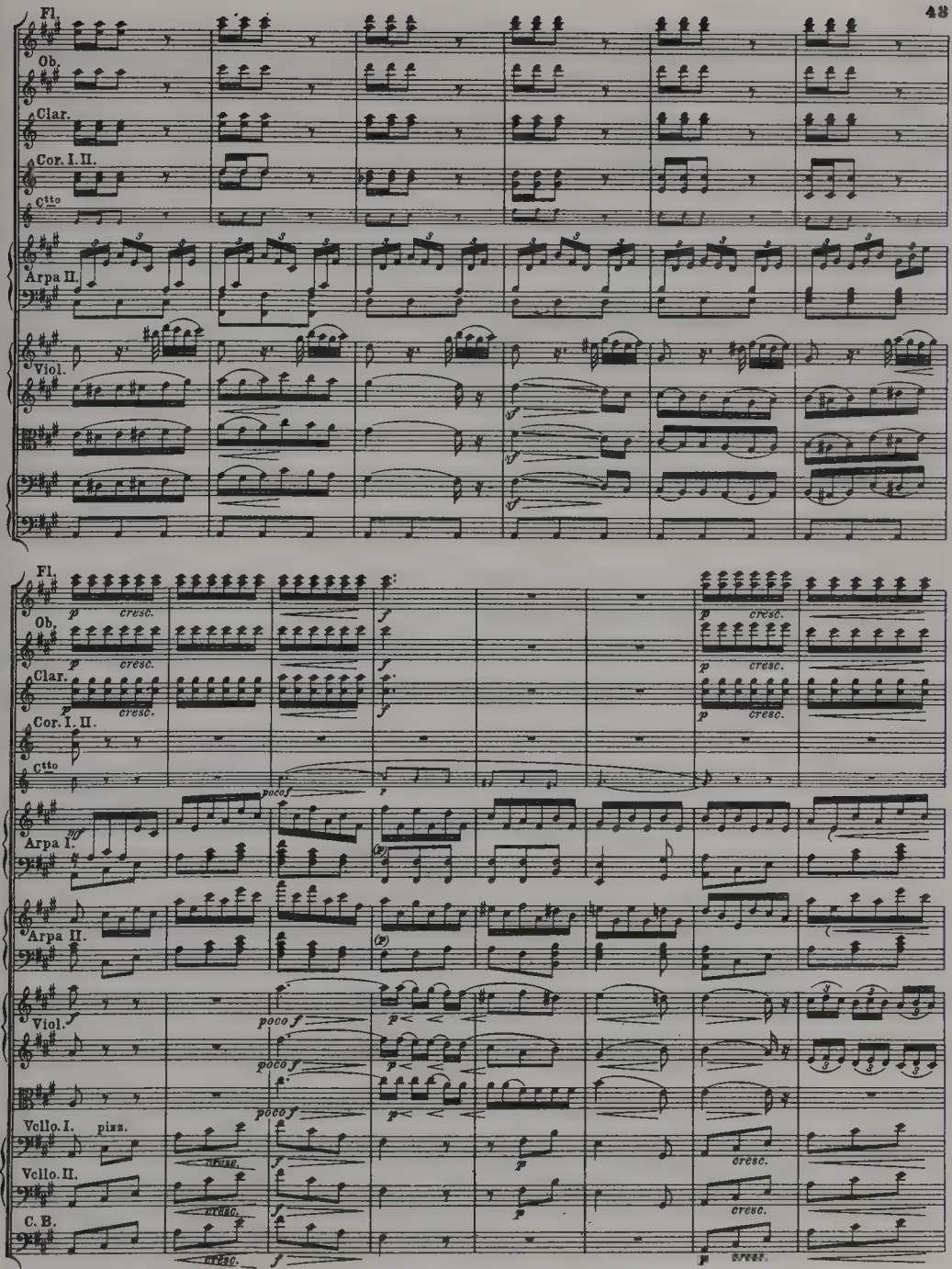

Fl.
Clar.
Cor.
Arpa I.
Arpa II.
Viol.
arco
arco
I.
24
Fl.
Clar.
a 2.
Cor.
Arpa I.
Arpa II.
Viol.
pizz.
cresc.
pizz.
cresc.
pizz.
cresc.
cresc.
pizz.
24

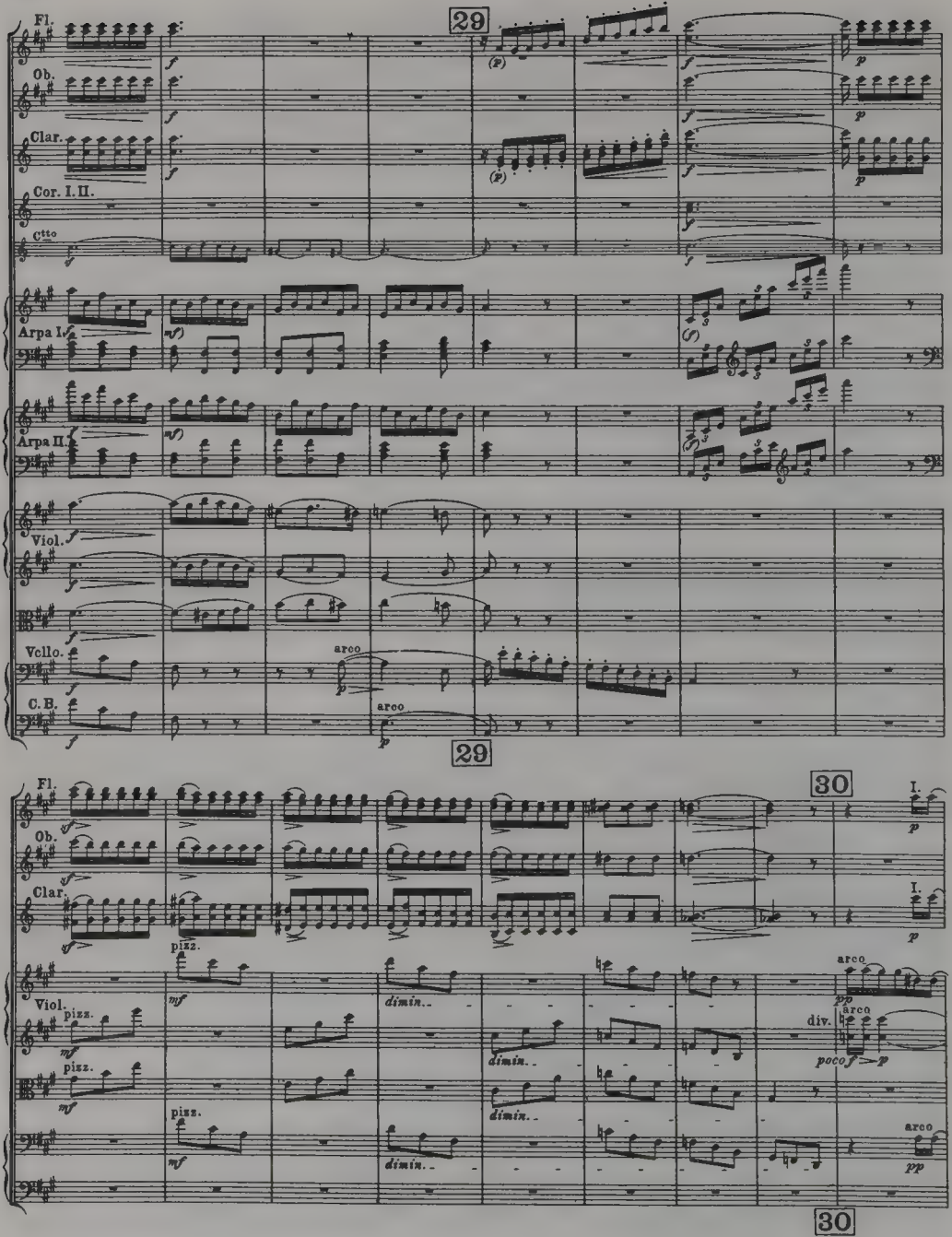

I.
Fl.
Ob.
Clar.
Cor.
25
Arpa I.
Arpa II.
Viol.
sempre pizz.
arco
pp
25
senza rit.
Fl.
Ob.
Clar.
Cor.
Ctto
I.
cresc. poco
Arpa I.
Arpa II.
Viol.
Vcllo. e C.B.
poco f
senza rit.

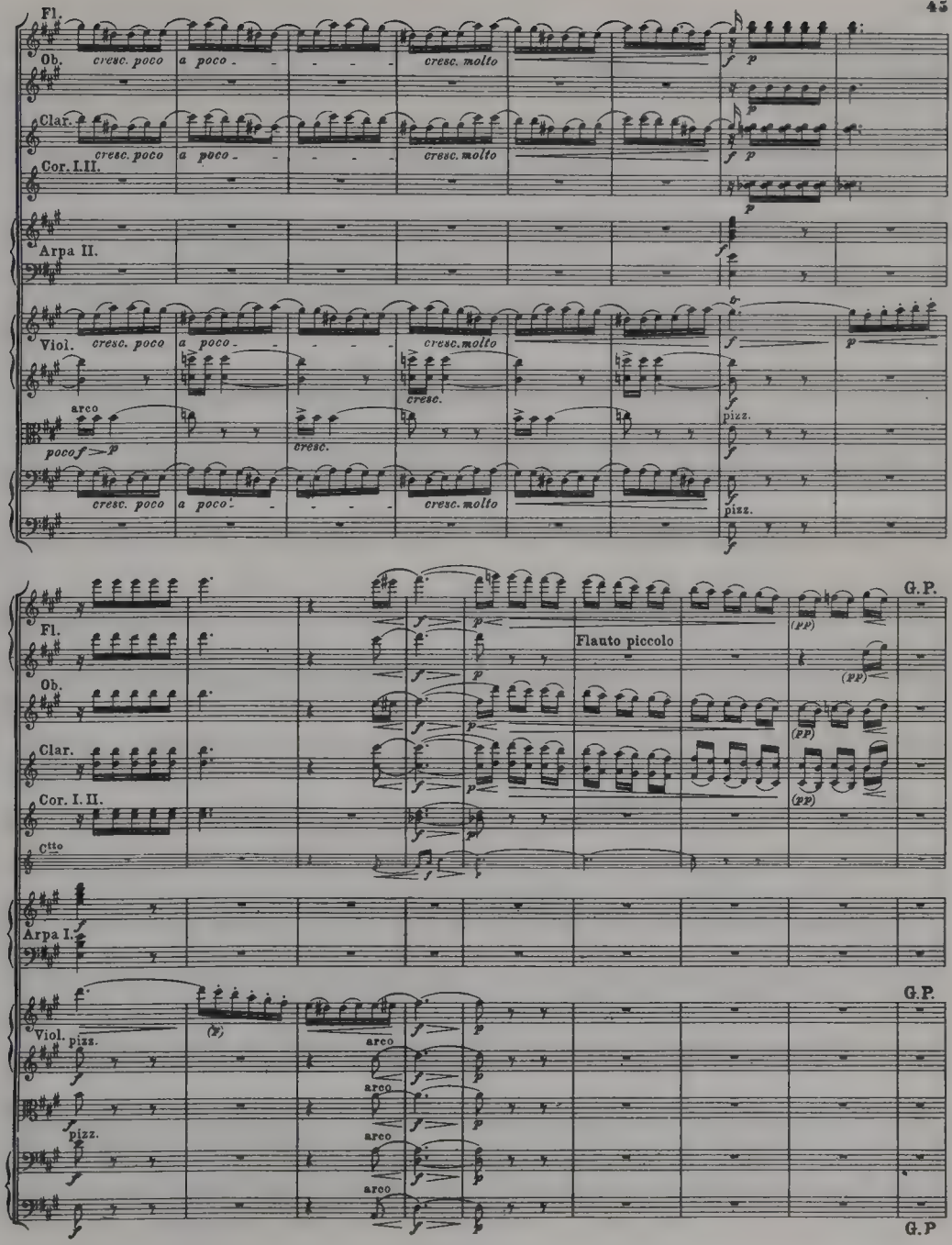

26
Fl.
Ob.
Clar.
Cor.
Ctto
Viol.
Vcllo.
C.B.
quasi niente
poco f
I.
p espressivo
26

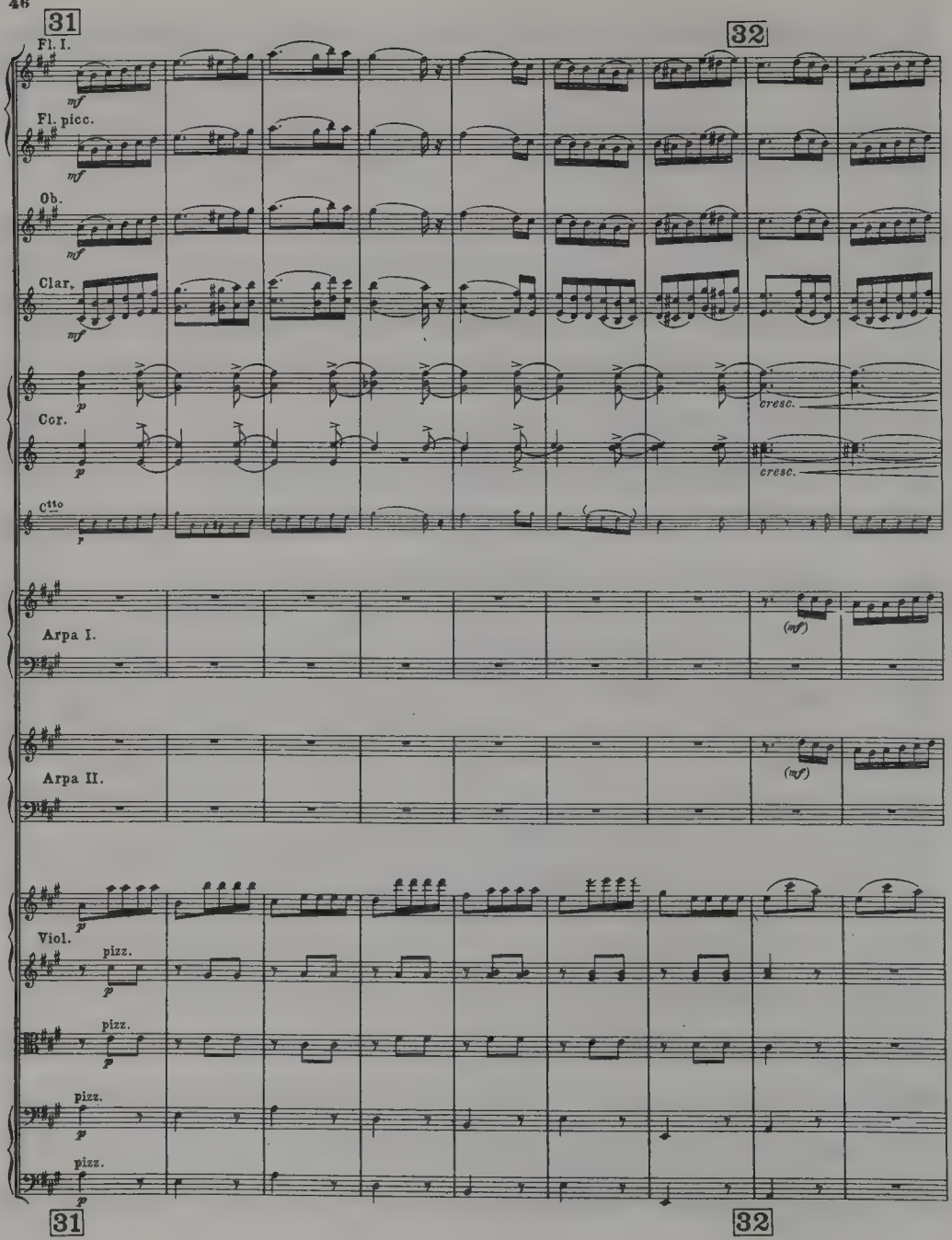

Fl.
Clar.
Viol.
Vcllo.
C. B.
Ob.
Cor.
cresc. poco a poco
(ppp)
(sempre ppp)
poco f
dimin.
pp
27

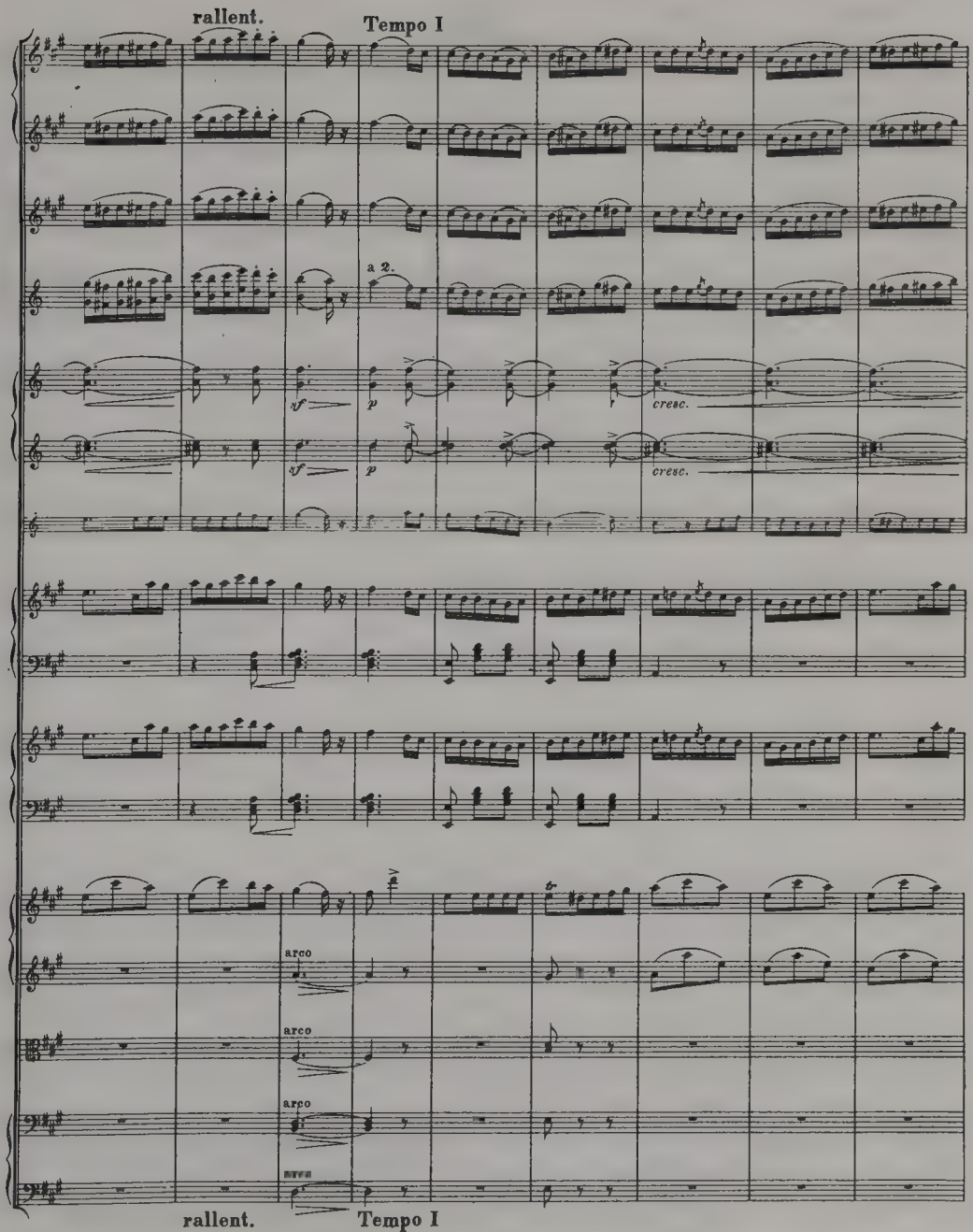

28
Fl.
Ob.
Clar.
Cor.
Ctto
cresc. sempre
poco f
cresc.
Viol.
canto espressivo
Vcllo. I.
Vcllo. II.
pizz.
C. B.
28
Fl.
Ob.
Clar.
Cor. I. II.
Ctto
Arpa II.
Viol.
Vcllo. I.
Vcllo. II e C.B.

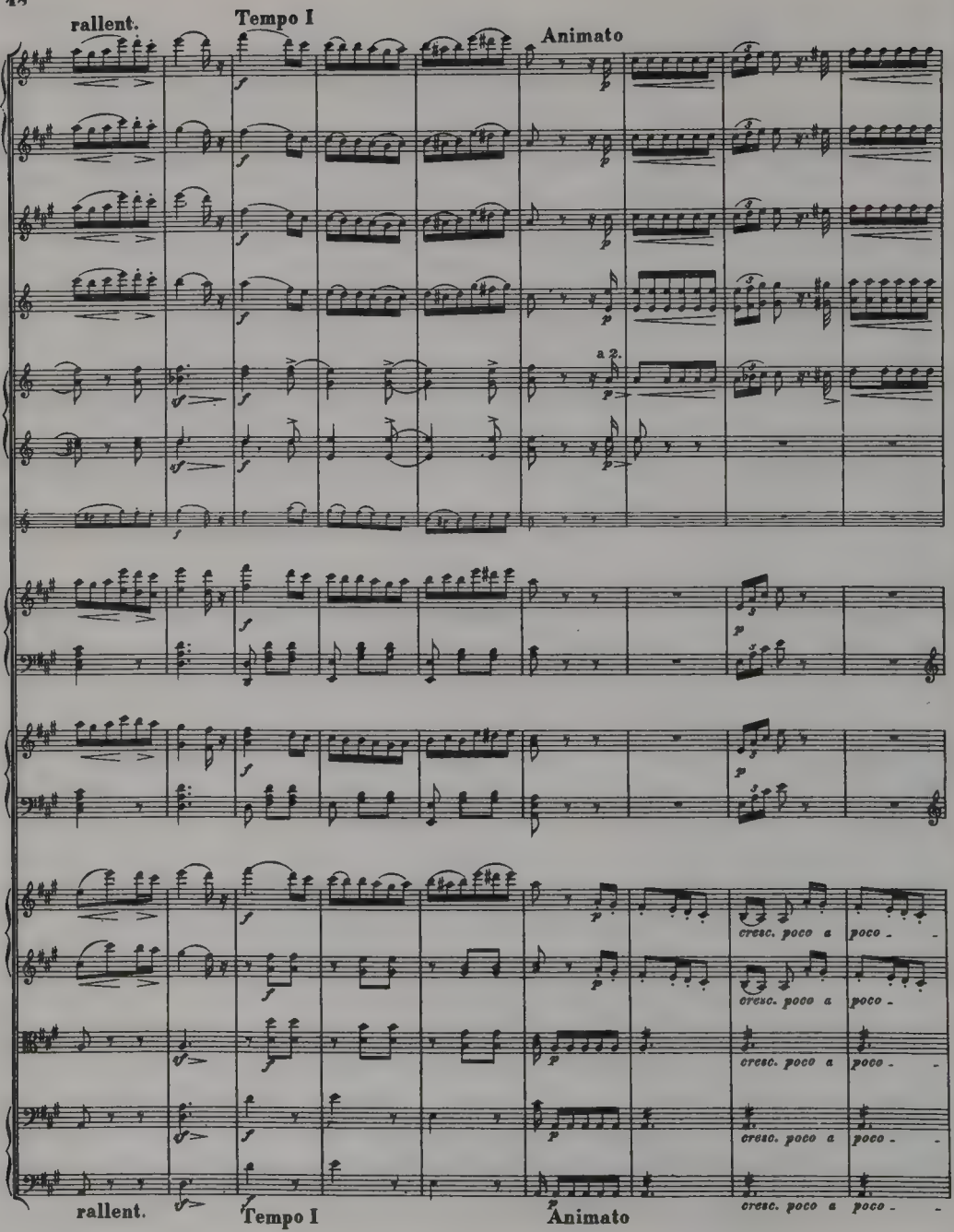

Fl.
Ob.
Clar.
Cor. I. II.
C^tto
Arpa II.
Viol.
Fl.
Ob.
Clar.
Cor. I. II.
C^tto
Arpa I.
Arpa II.
Viol.
Vcllo. I.
pizz.
Vcllo. II.
C. B.

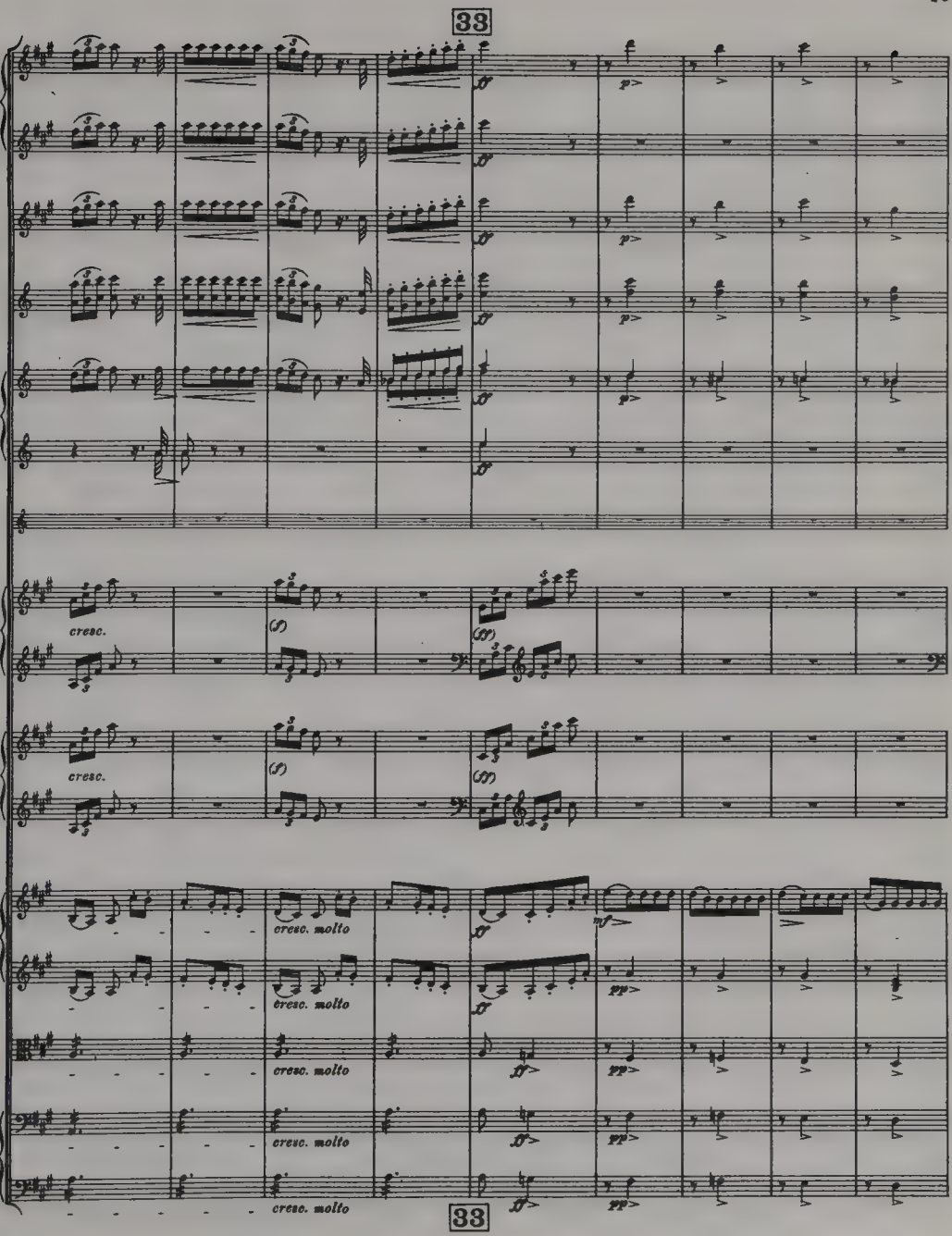

29
Fl.
Ob.
Clar.
Cor. I. II.
Ctto
Arpa I.
Arpa II.
Viol.
Vcllo.
C.B.
arco
arco
29
30
Fl.
Ob.
Clar.
I.
I.
pizz.
Viol.
pizz.
pizz.
pizz.
dimin..
dimin..
dimin..
dimin..
arco
arco
div.
poco f
arco
30

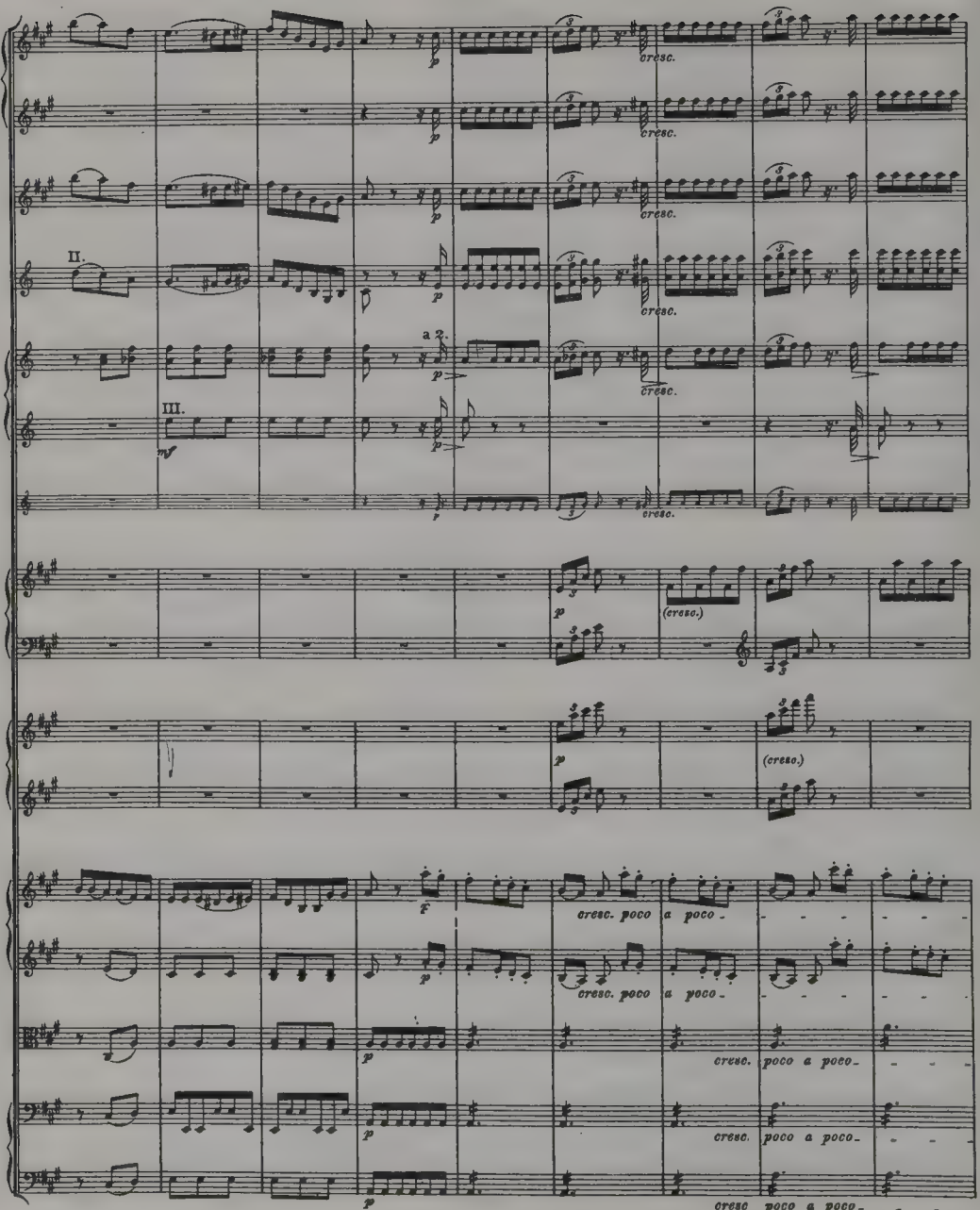

Fl.
Ob.
cresc. poco
a poco
cresc. molto
Clar.
Cor. I. II.
Arpa II.
Viol.
arco
poco f
cresc.
pizz.
G.P.
Flauto piccolo
(PP)
C^tto
Arpa I.
G.P

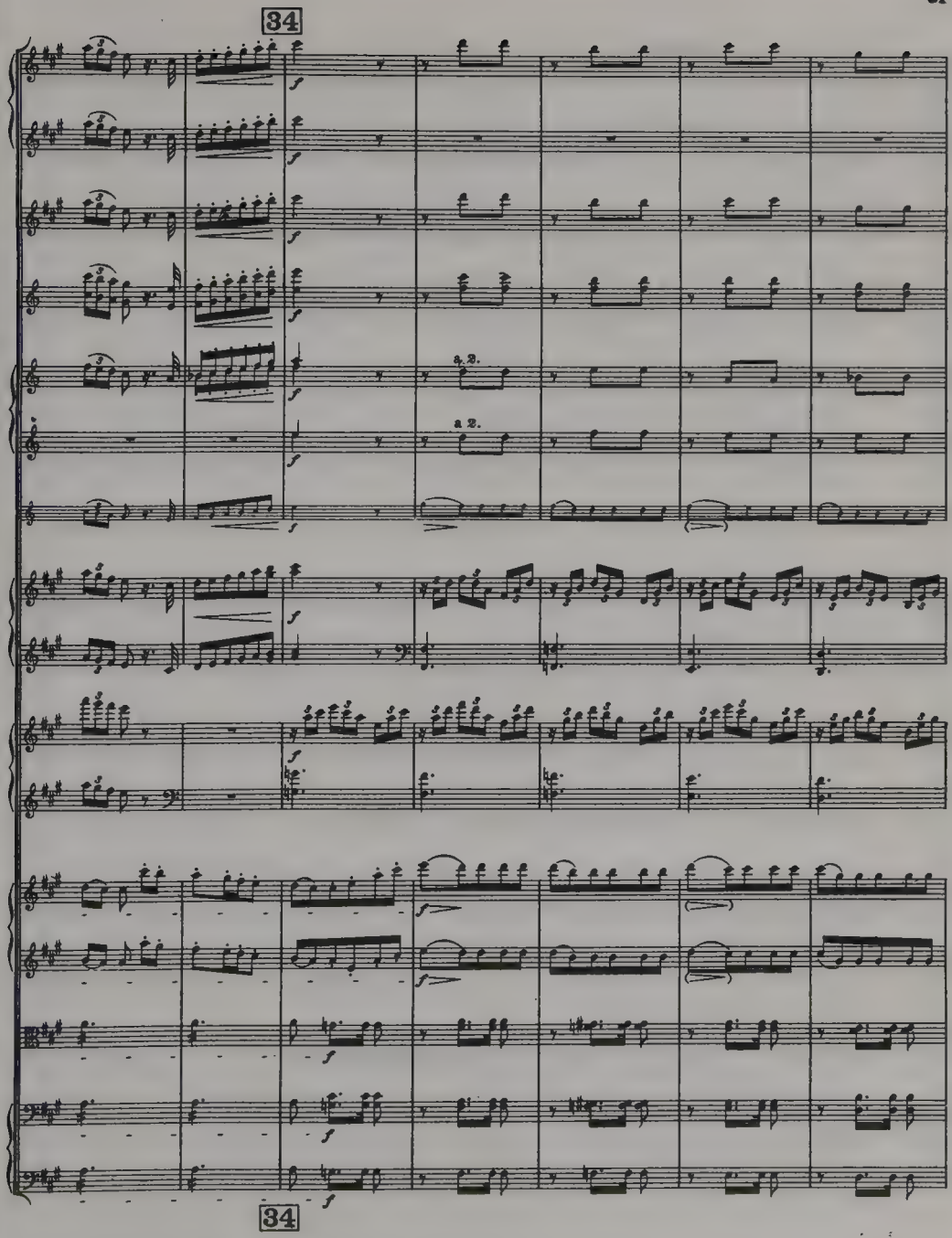

31
32
Fl. I.
mf
Fl. picc.
mf
Ob.
mf
Clar.
mf
p
cresc.
Cor.
p
cresc.
Ctto
p
Arpa I.
(mf)
Arpa II.
(mf)
Viol.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p
31
32

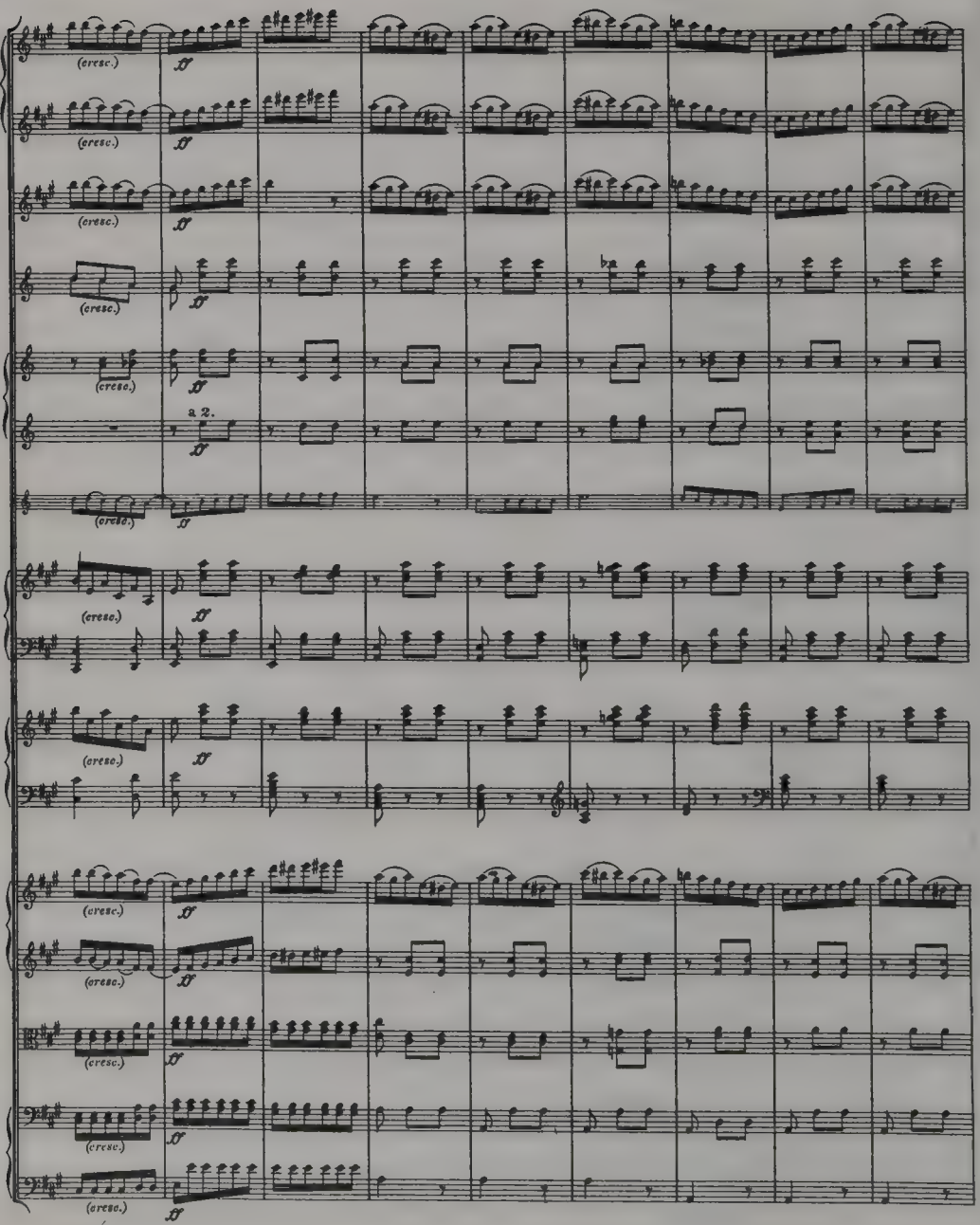

rallent.
Tempo I
a 2.
sf
p
cresc.
arco
rallent.
Tempo I

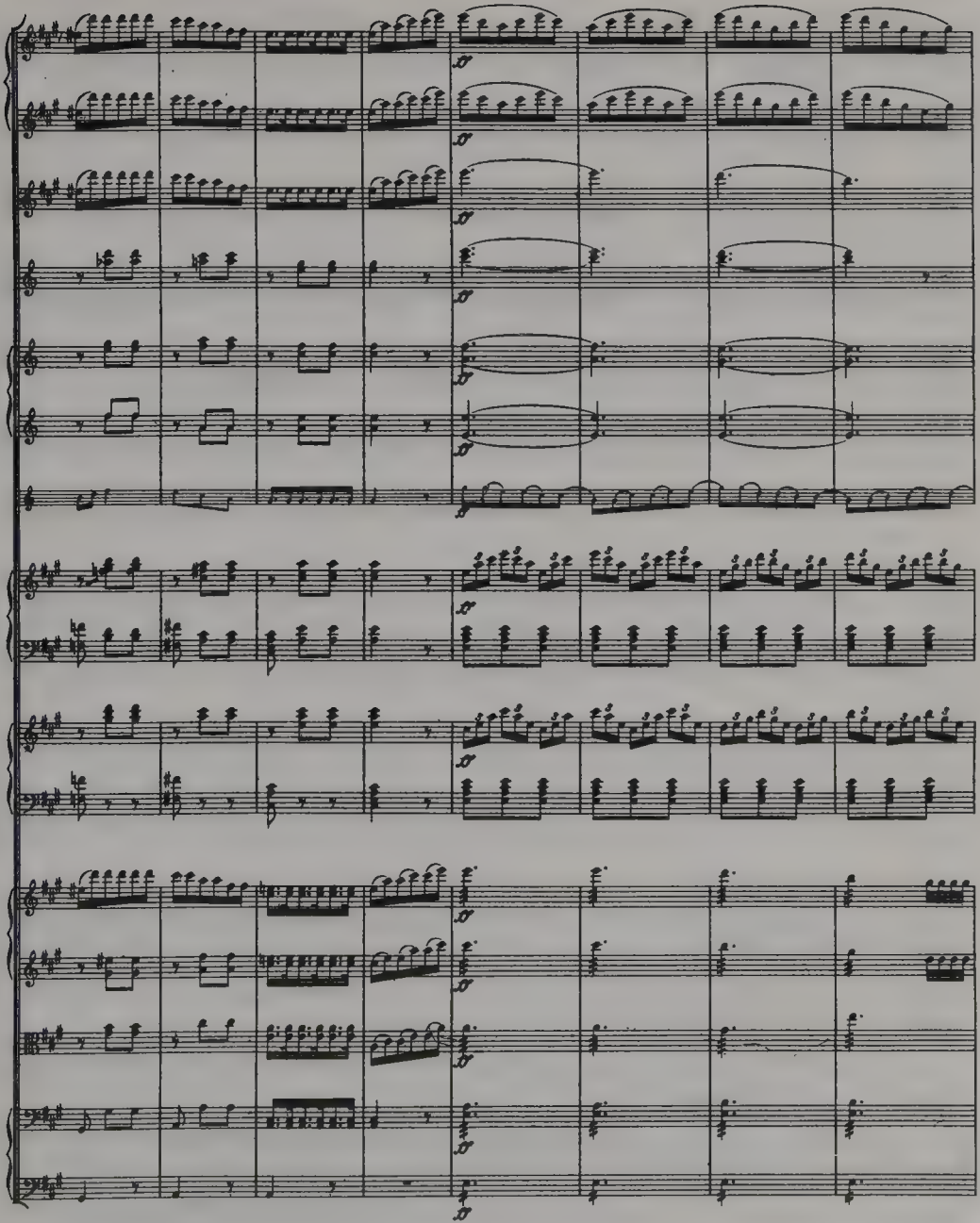

rallent.
Tempo I
Animato
a 2.
cresc. poco a poco
rallent.
Tempo I
Animato


33
cresc.
cresc.
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto
33


II.
III.
a 2.
cresc.
(cresc.)
cresc. poco a poco


34
a 2.
a 2.
34

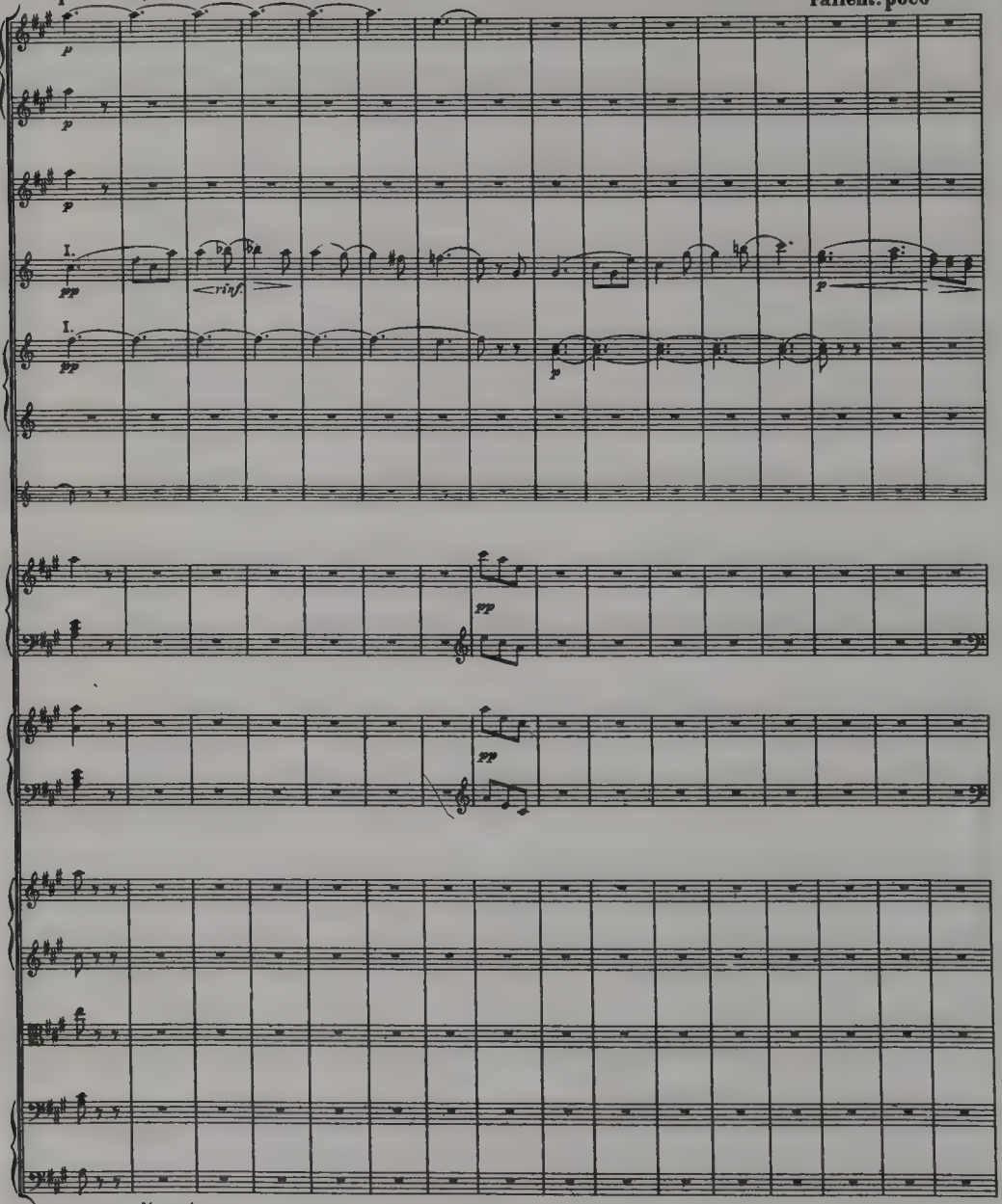

(cresc.)
ff
a 2.



35

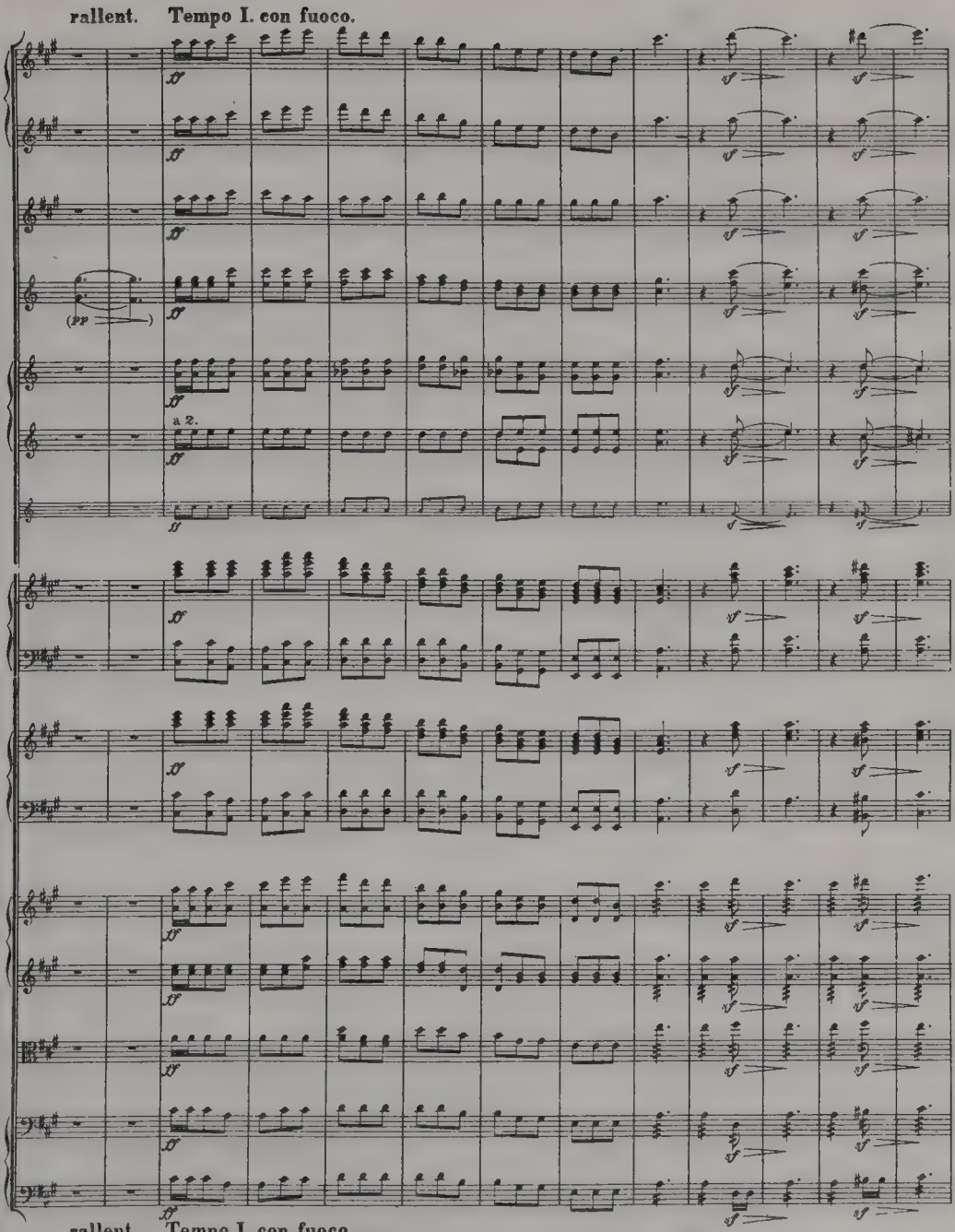
poco ritenuto

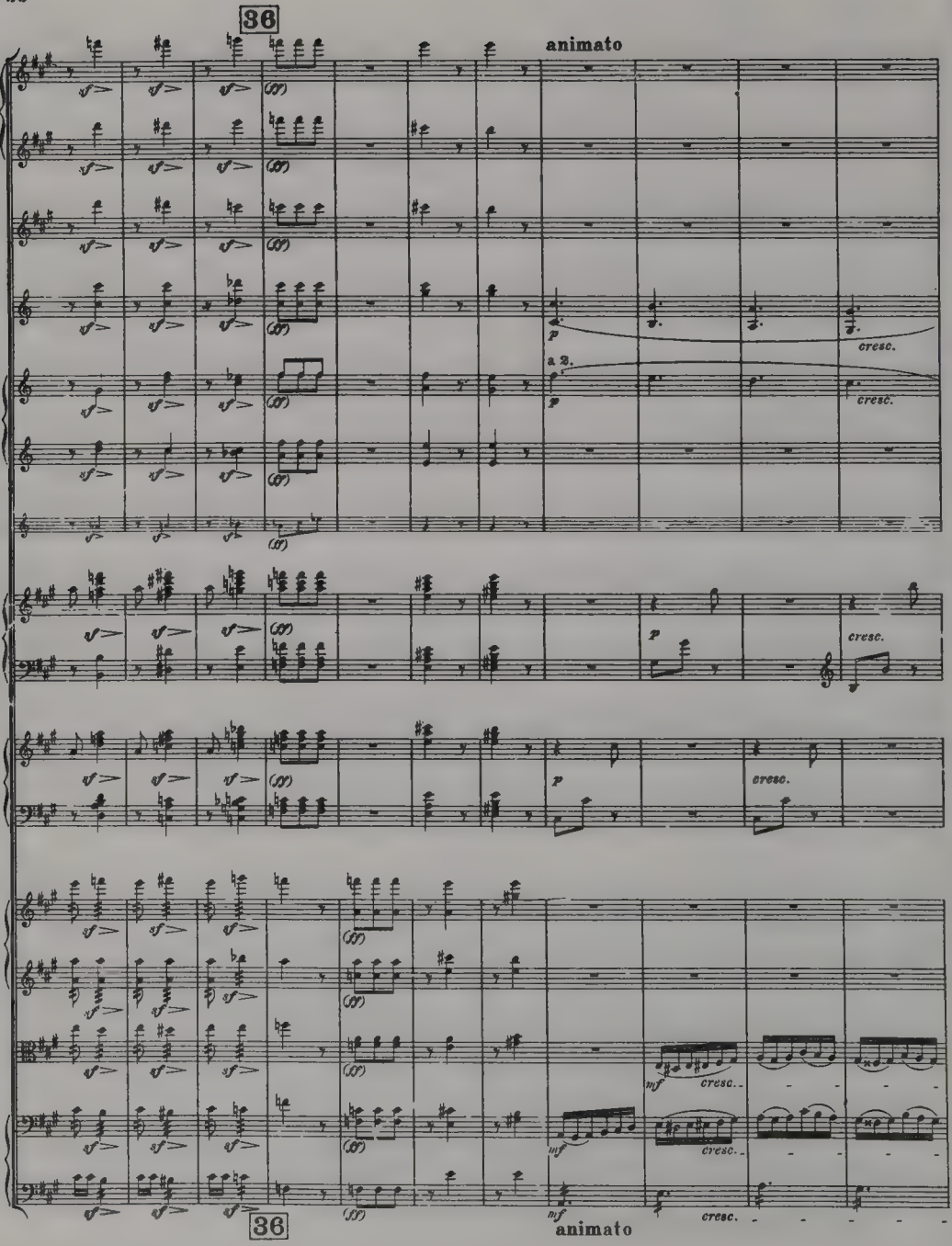
rallent. poco

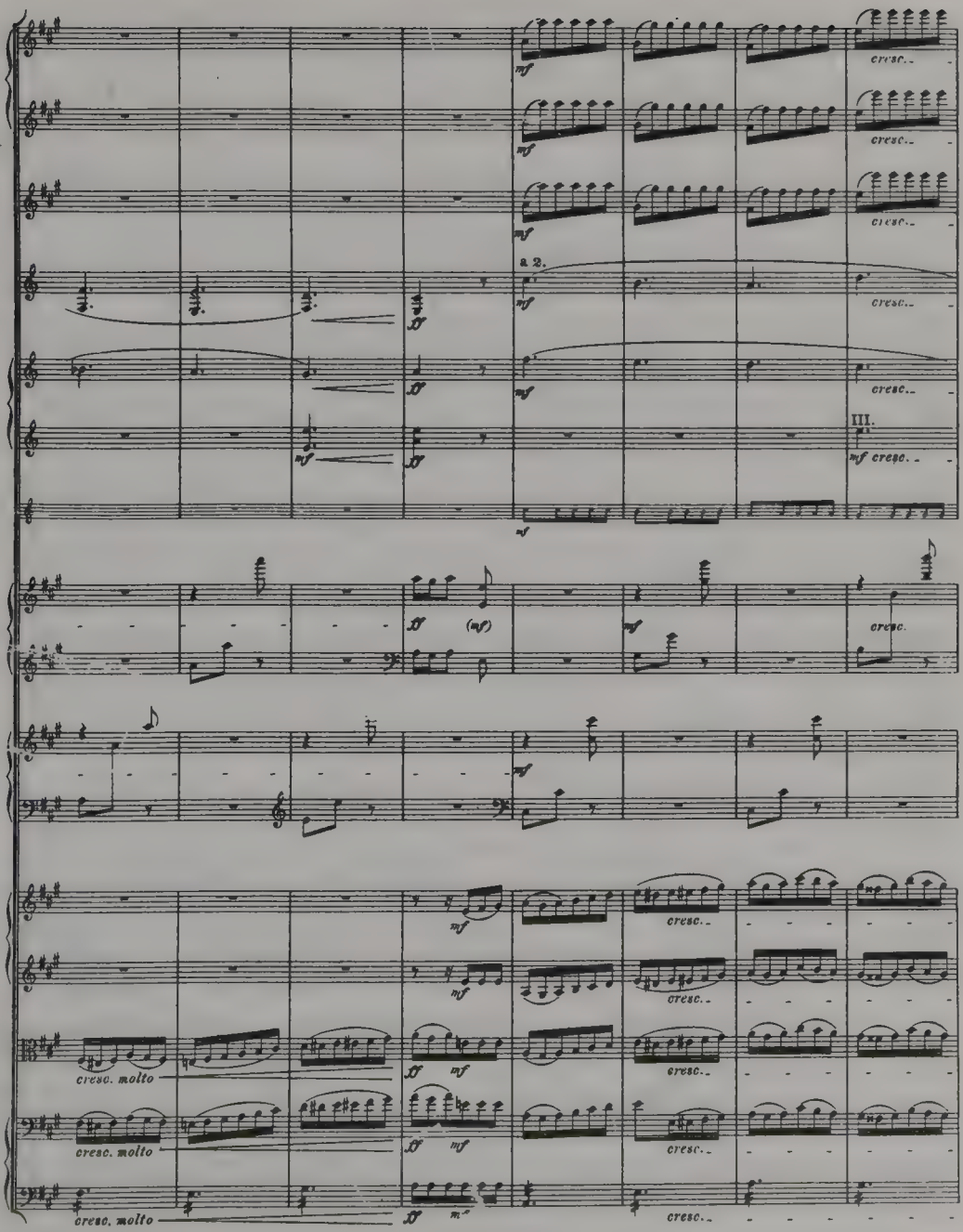


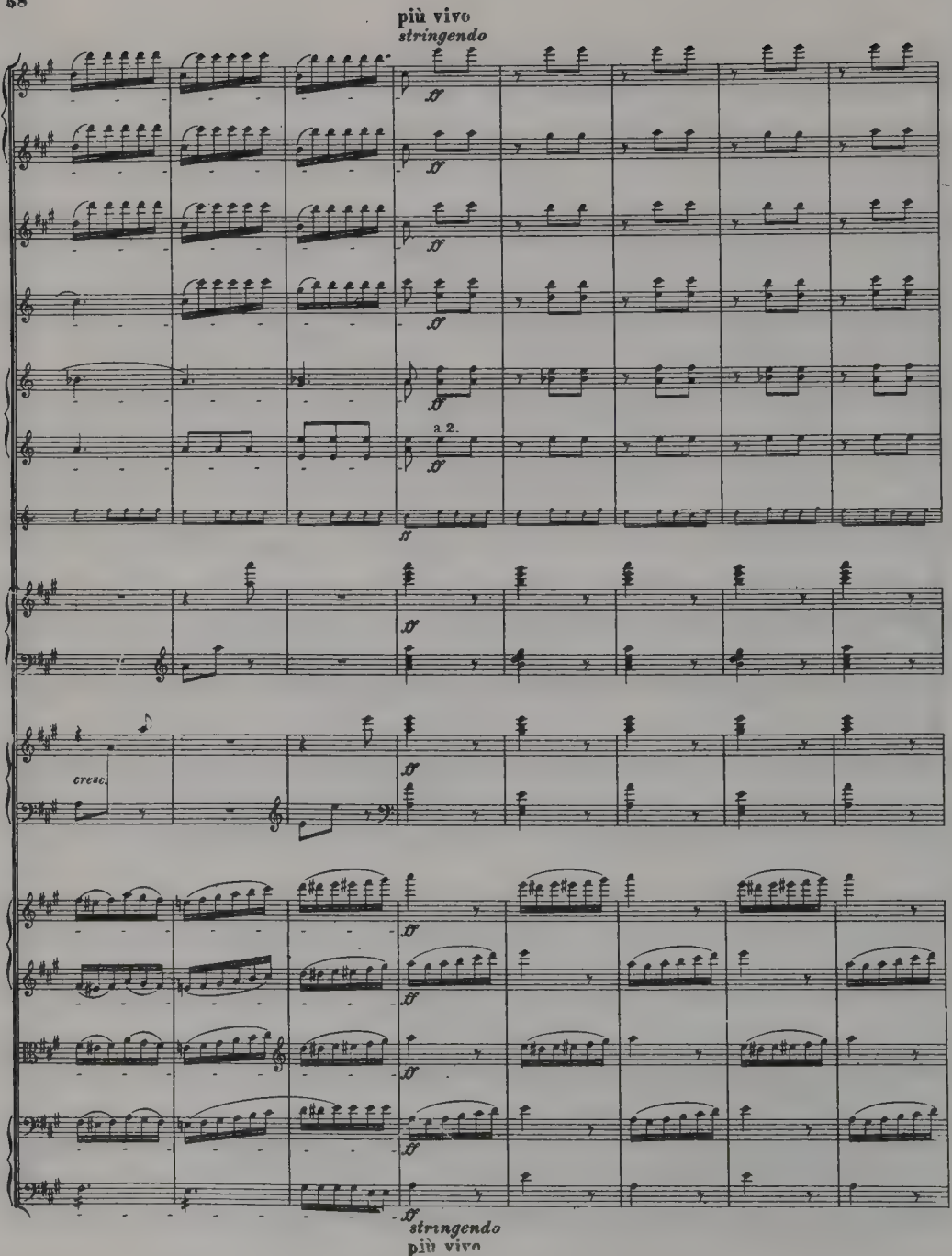
35 poco ritenuto

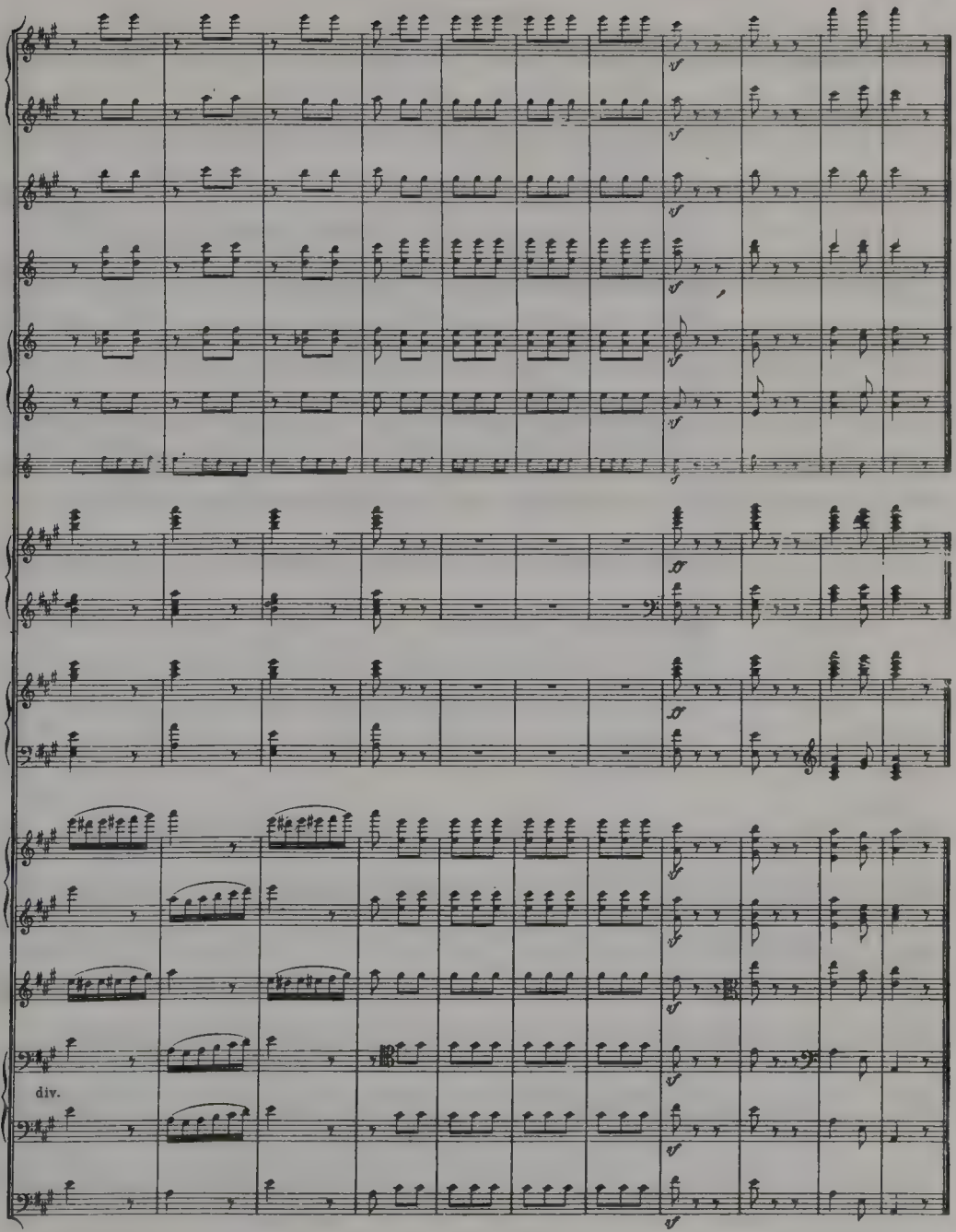
rallent. poco


rallent. Tempo I. con fuoco.
a 2.
rallent. Tempo I. con fuoco.


36
animato
a 2.
cresc.
36
animato


a 2.
III.
cresc. molto
cresc. molto
cresc. molto

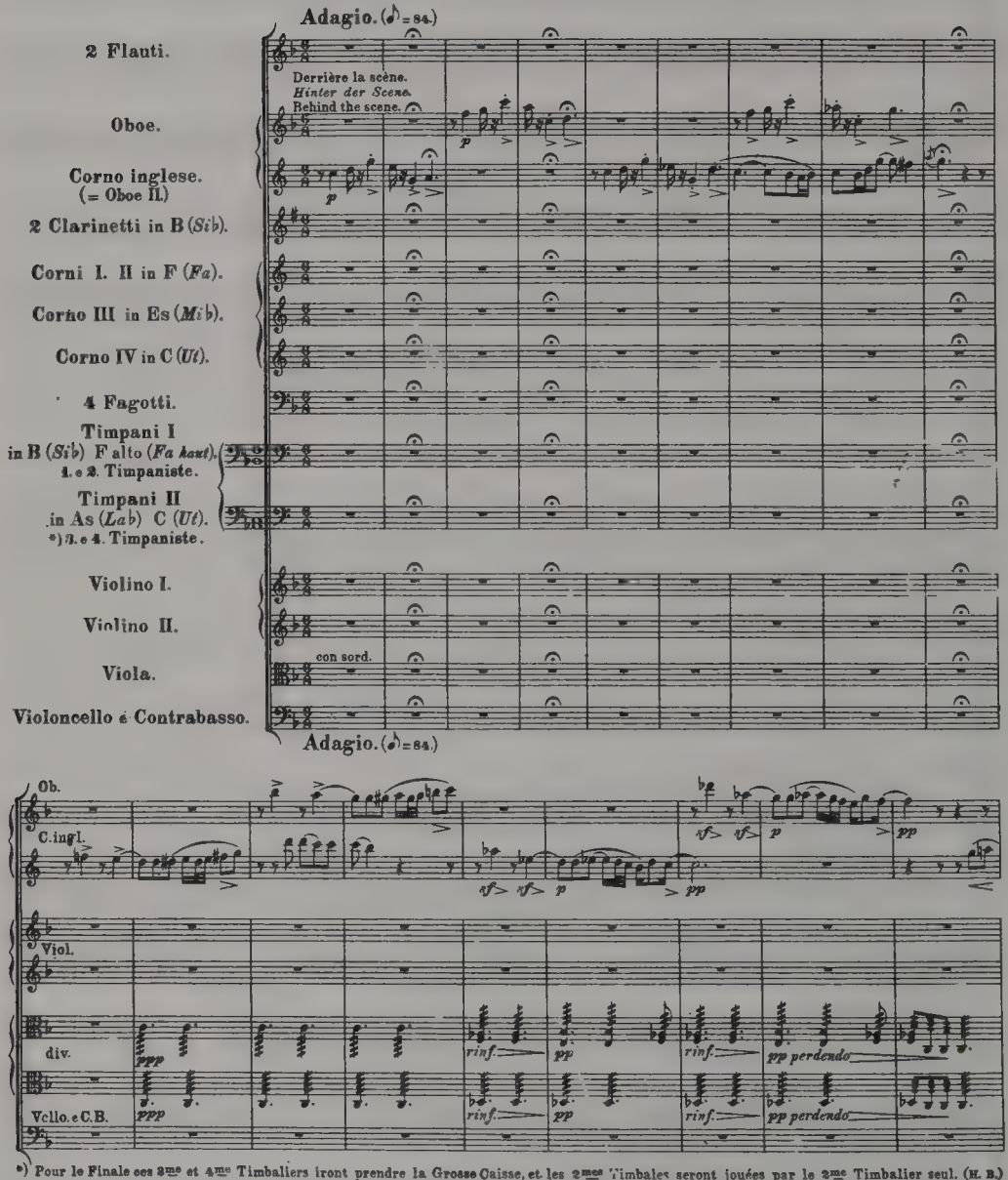

più vivo
stringendo
a 2.
cresc.
stringendo
più vivo


div.

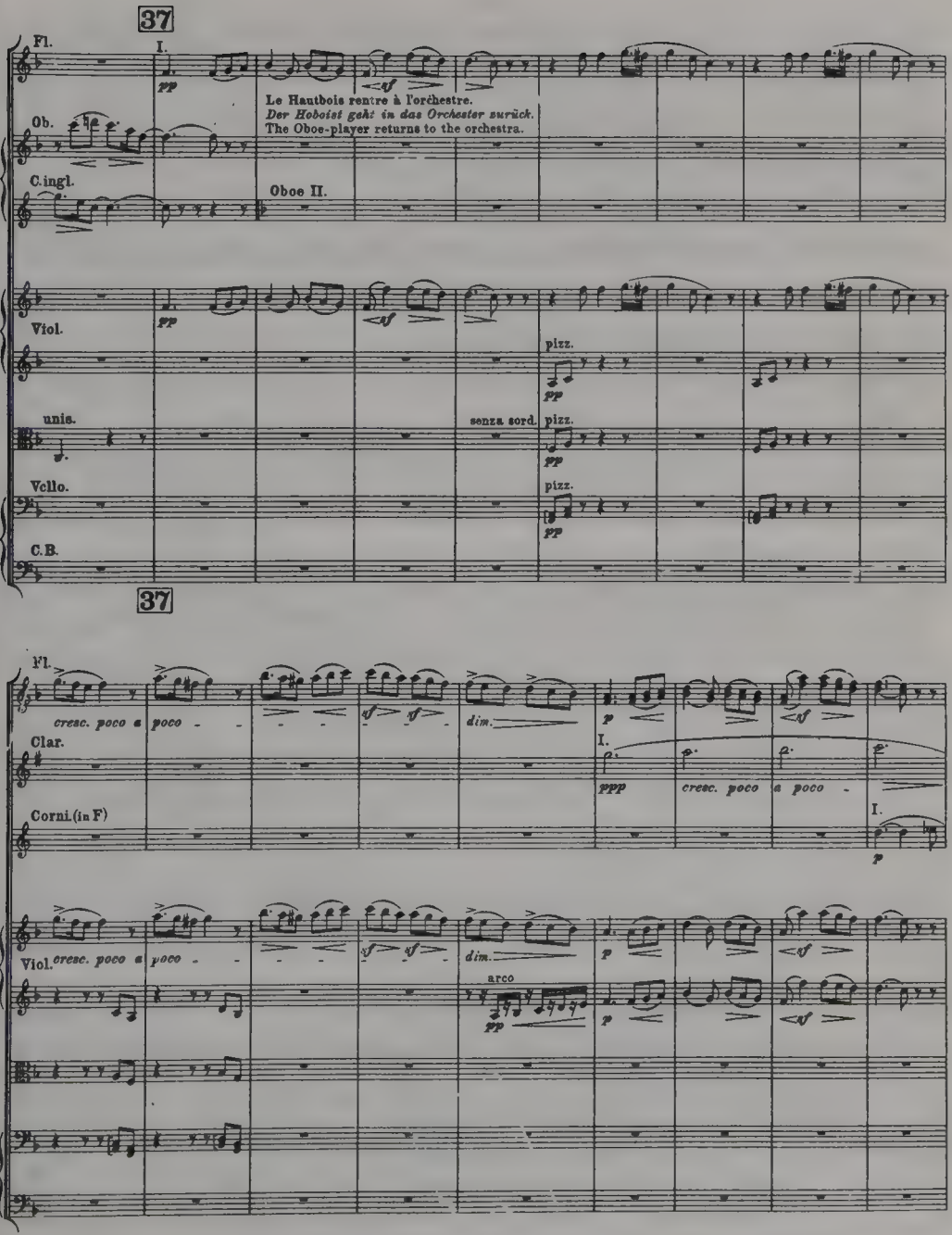
III.

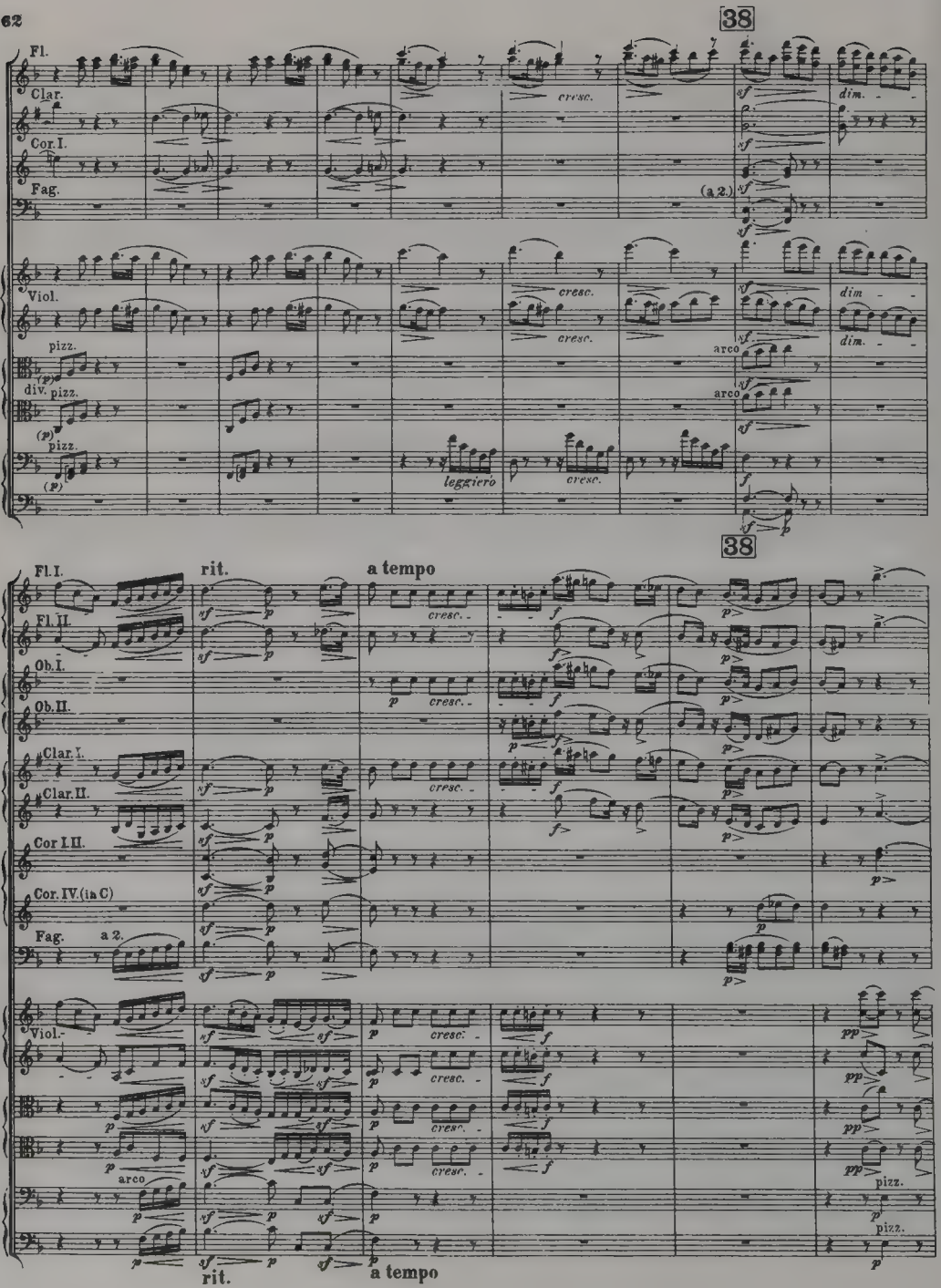
Auf dem Lande.

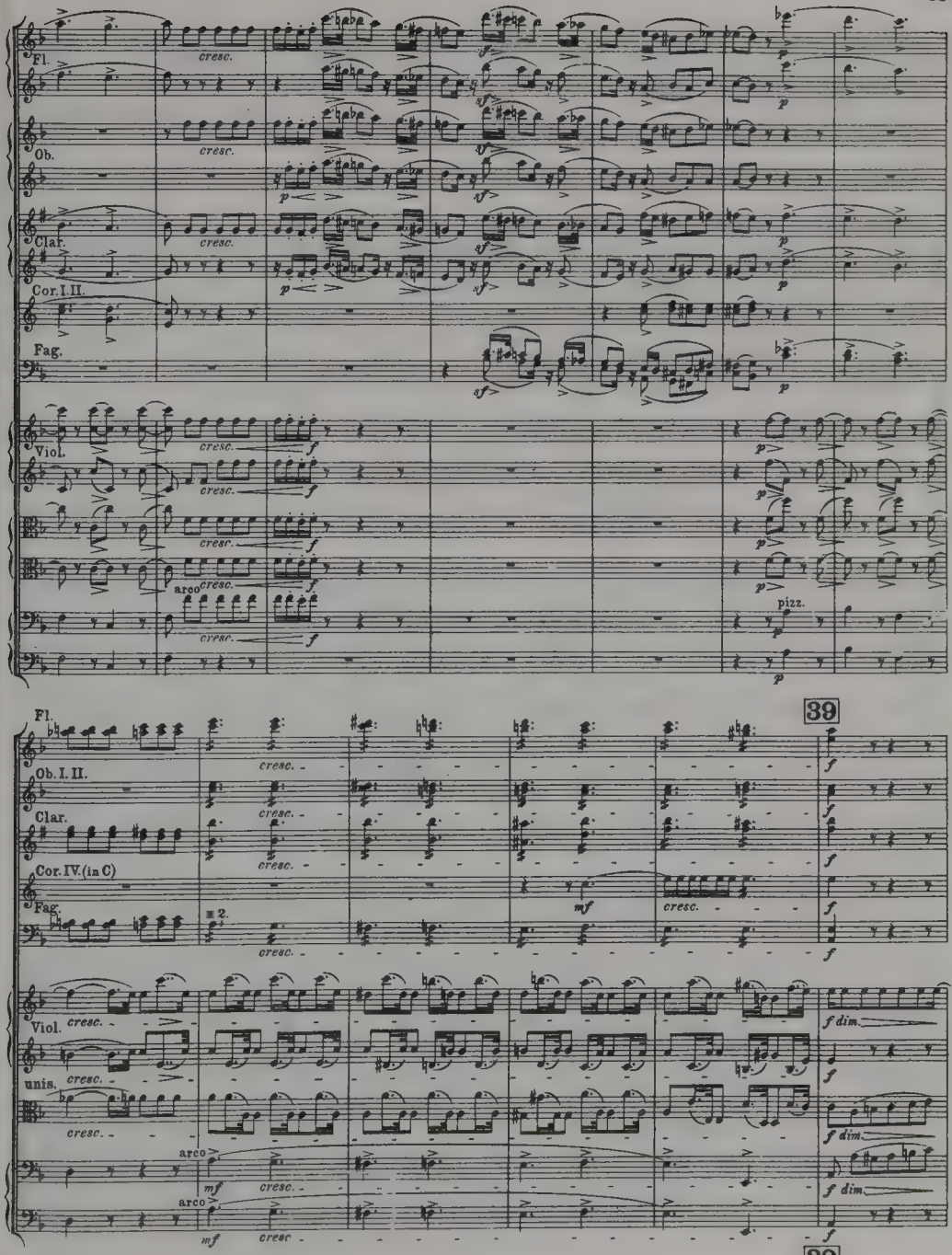
Scène aux champs. In the country.

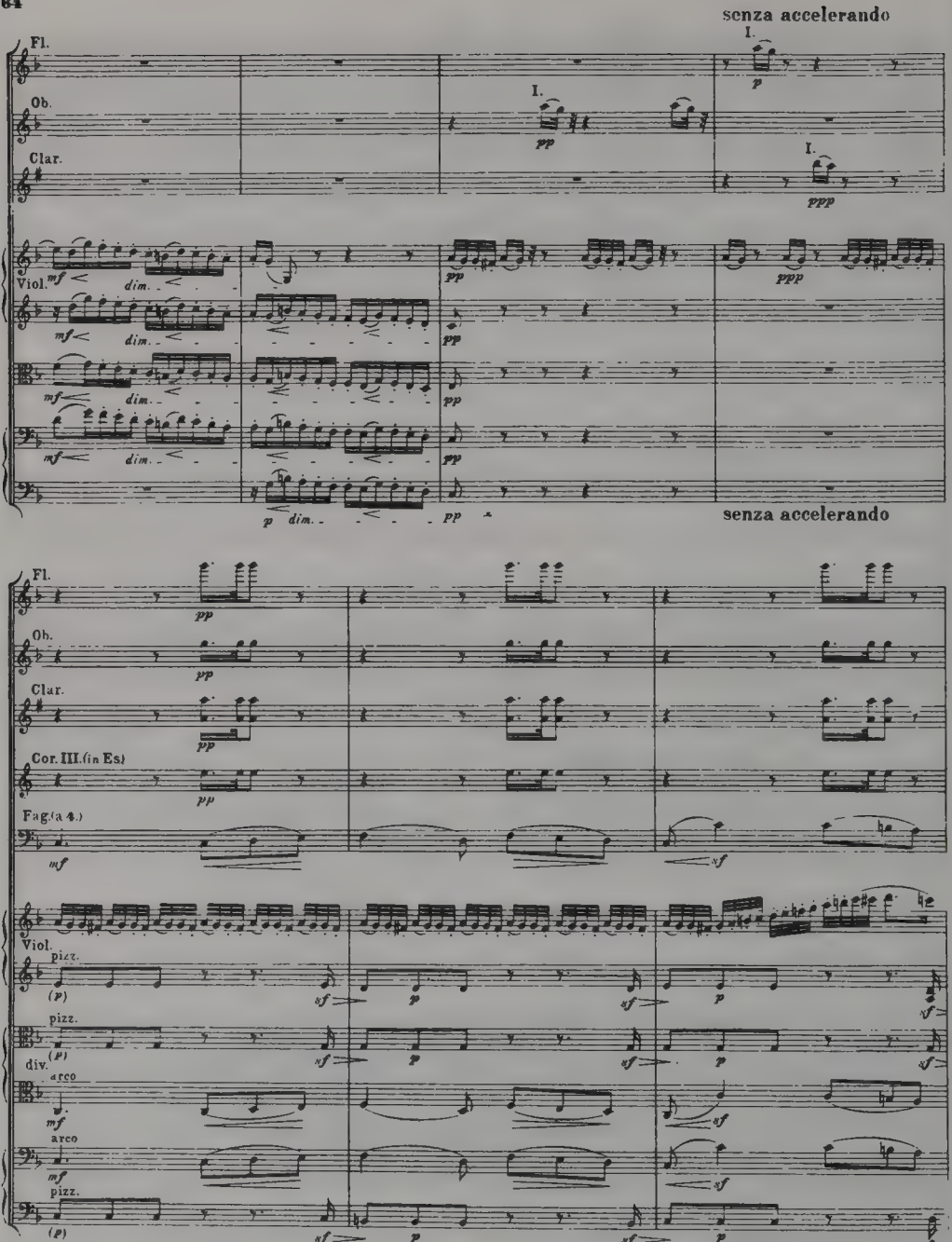


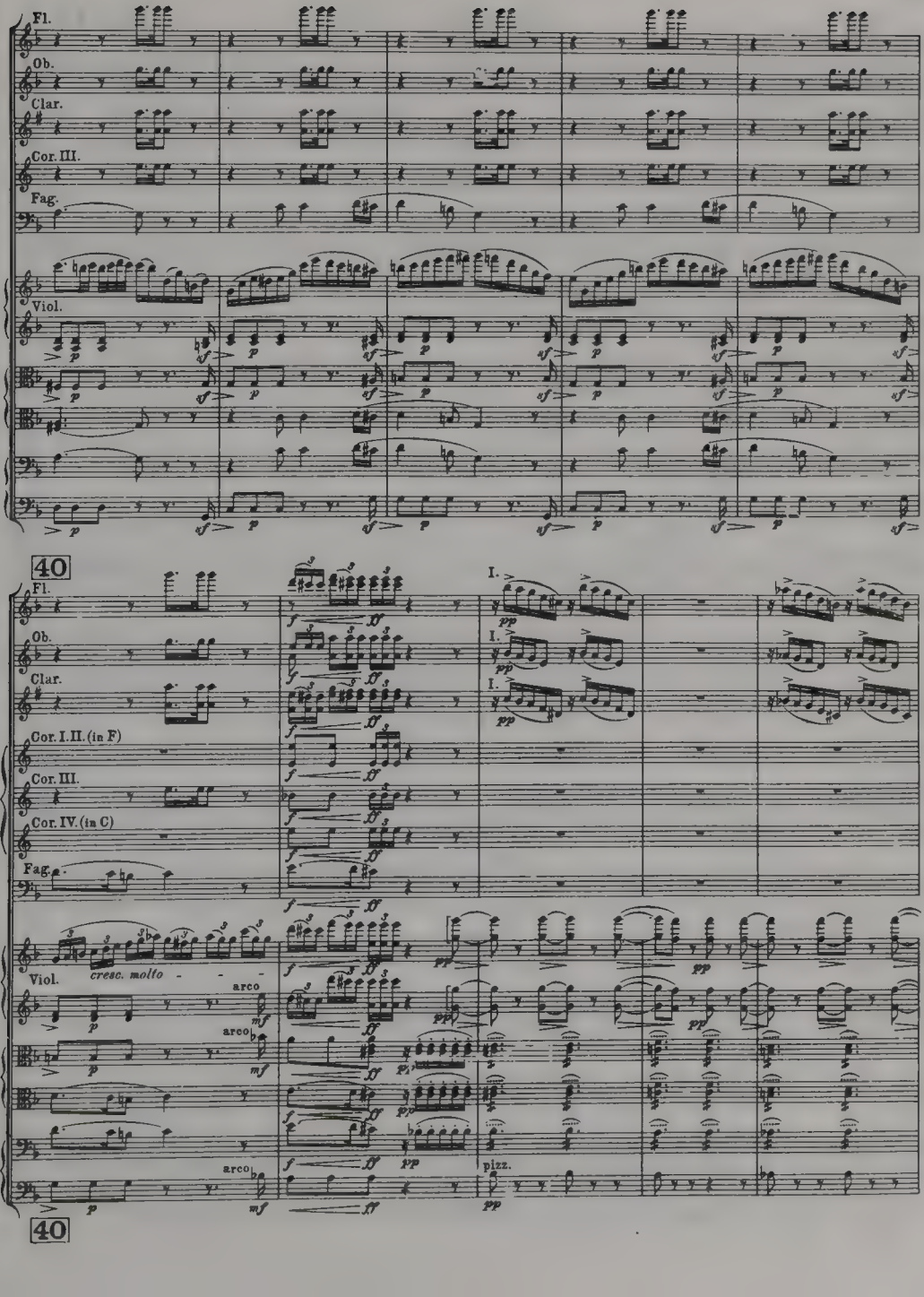
*) Pour le Finale ces 3me et 4me Timbaliers iront prendre la Grosse Caisse, et les 2mes Timbales seront jouées par le 2me Timbalier seul. (H. B.)
Im Finale nehmen der 3. u. 4. Paukenschläger die grosse Trommel, und das zweite Paar Pauken wird vom zweiten Schläger allein gespielt.
In the last movement (Finale) the 3rd and 4th drum-players must take the big-drum and the second pair of kettle-drums be played by the second drummer alone.

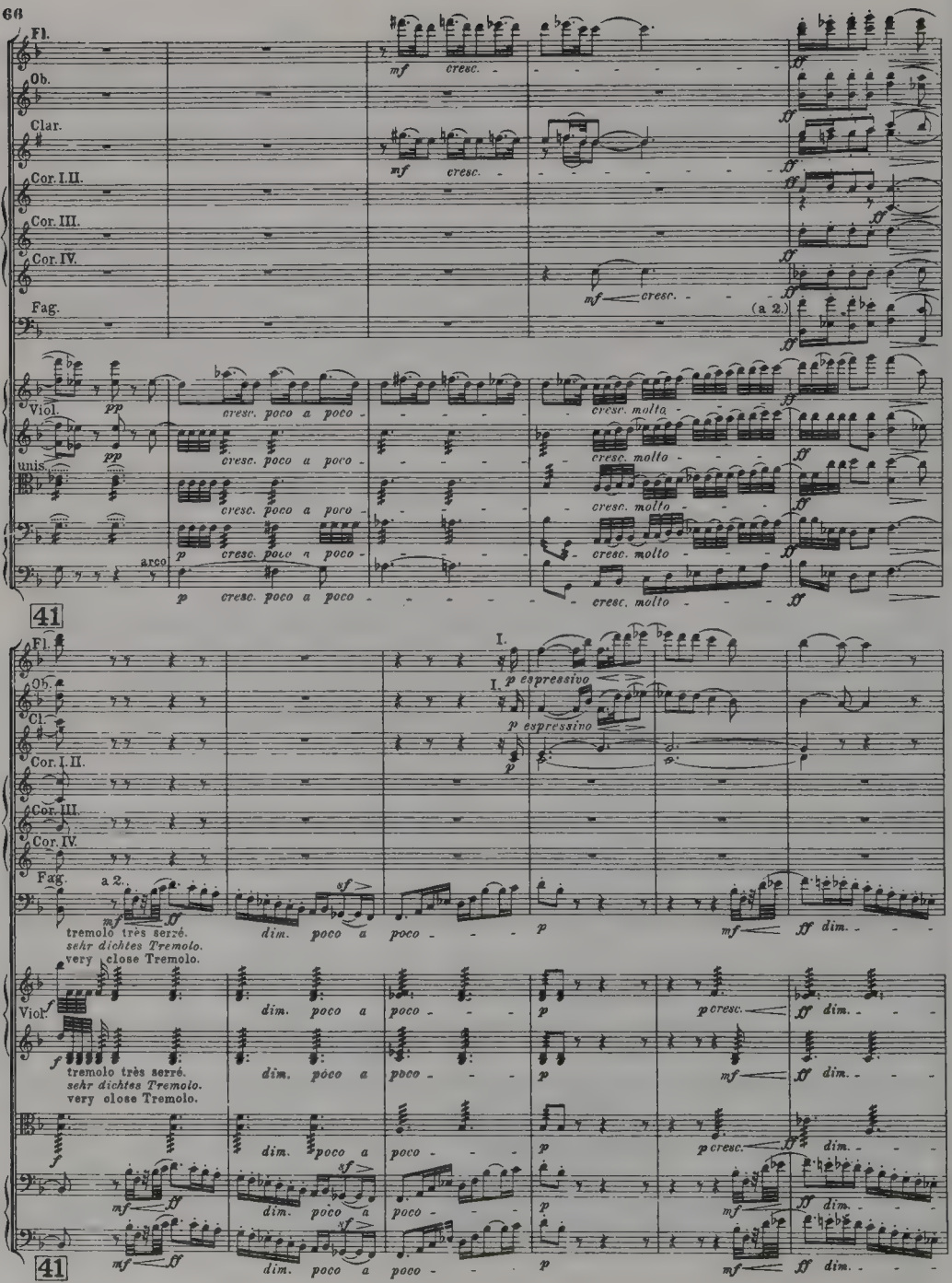

37
Fl.
I.
pp
sf
Le Hautbois rentre à l'orchestre.
Der Hoboist geht in das Orchester zurück.
The Oboe-player returns to the orchestra.
Ob.
C.ingl.
Oboe II.
Viol.
pizz.
pp
unis.
senza sord.
pizz.
pp
Vcllo.
pizz.
pp
C.B.
37
Fl.
cresc. poco a poco
sf
dim.
p
I.
ppp
cresc. poco a poco
Clar.
Corni.(in F)
I.
p
Viol.
cresc. poco a poco
sf
dim.
arco
pp
p
sf

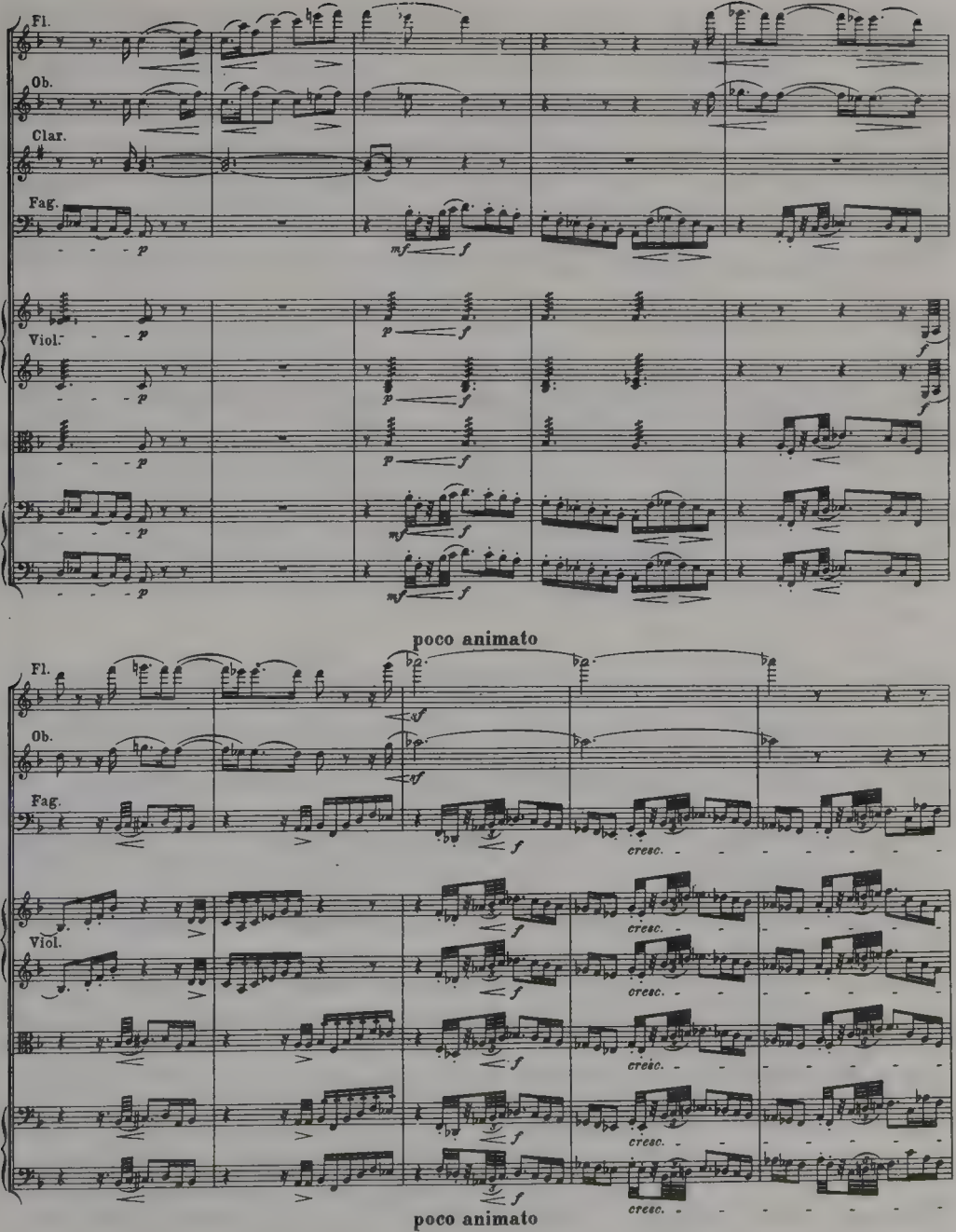

38
Fl.
Clar.
Cor.I.
Fag.
cresc.
sf
dim.
(a 2.)
Viol.
pizz.
div. pizz.
arco
leggiero
38
Fl.I.
Fl.II.
Ob.I.
Ob.II.
Clar.I.
Clar.II.
Cor I.II.
Cor. IV.(in C)
Fag.
a 2.
rit.
a tempo
Viol.
pp
pizz.


Fl.
Ob.
Clar.
Cor. I. II.
Fag.
Viol.
arco
pizz.
39
Fl.
Ob. I. II.
Clar.
Cor. IV. (in C)
Fag.
2.
Viol.
unis.
arco
39


senza accelerando
Fl.
Ob.
Clar.
Viol.
senza accelerando
Fl.
Ob.
Clar.
Cor. III.(in Es)
Fag.(a 4.)
Viol.
pizz.
arco
div.


Fl.
Ob.
Clar.
Cor. III.
Fag.
Viol.
40
Fl.
Ob.
Clar.
Cor. I. II. (in F)
Cor. III.
Cor. IV. (in C)
Fag.
Viol.
cresc. molto
arco
arco
arco
pizz.
40


Fl.
Ob.
Clar.
Cor. I. II.
Cor. III.
Cor. IV.
Fag.
Viol.
unis.
arco
mf cresc.
(a 2.)
cresc. molto
cresc. poco a poco
41
I.
p espressivo
p espressivo
a 2.
tremolo très serré.
sehr dichtes Tremolo.
very close Tremolo.
dim. poco a poco
sf
ff dim.


Fl.
Ob.
Clar.
Fag.
Viol.
poco animato
cresc.
poco animato

42

Fl. poco animato

Ob.

Clar.

Cor. I. II in F.

Cor. III in Es.

Cor. IV in C.

Fag.

Timp. I.

Baguettes de bois.
Holzschlägel.
Wooden drum-sticks.

Viol.

42 poco animato

rallent.

Tempo I.

Fl.

Ob.

Clar.

Cor. I. II.

Cor. III.

Cor. IV.

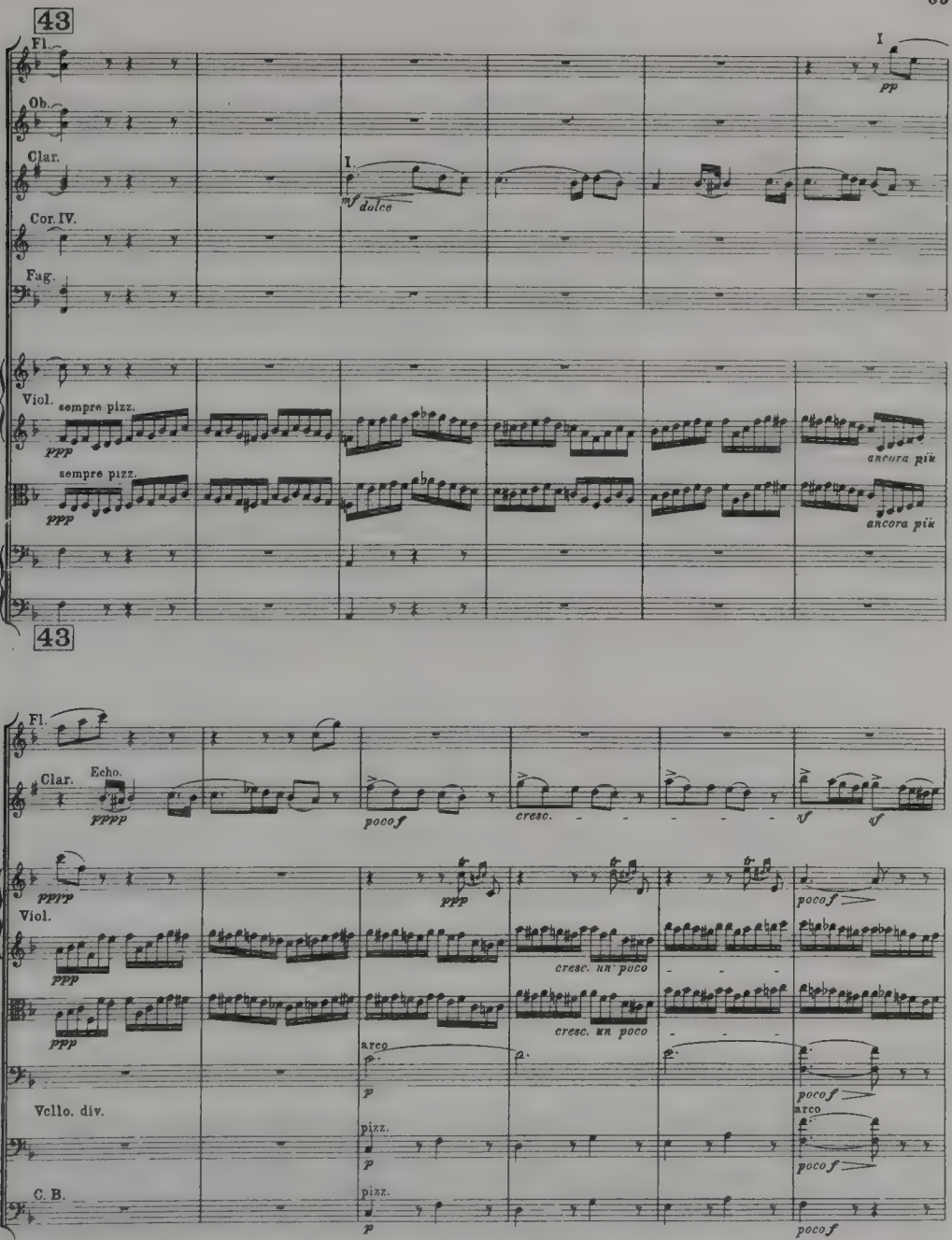
Fag.

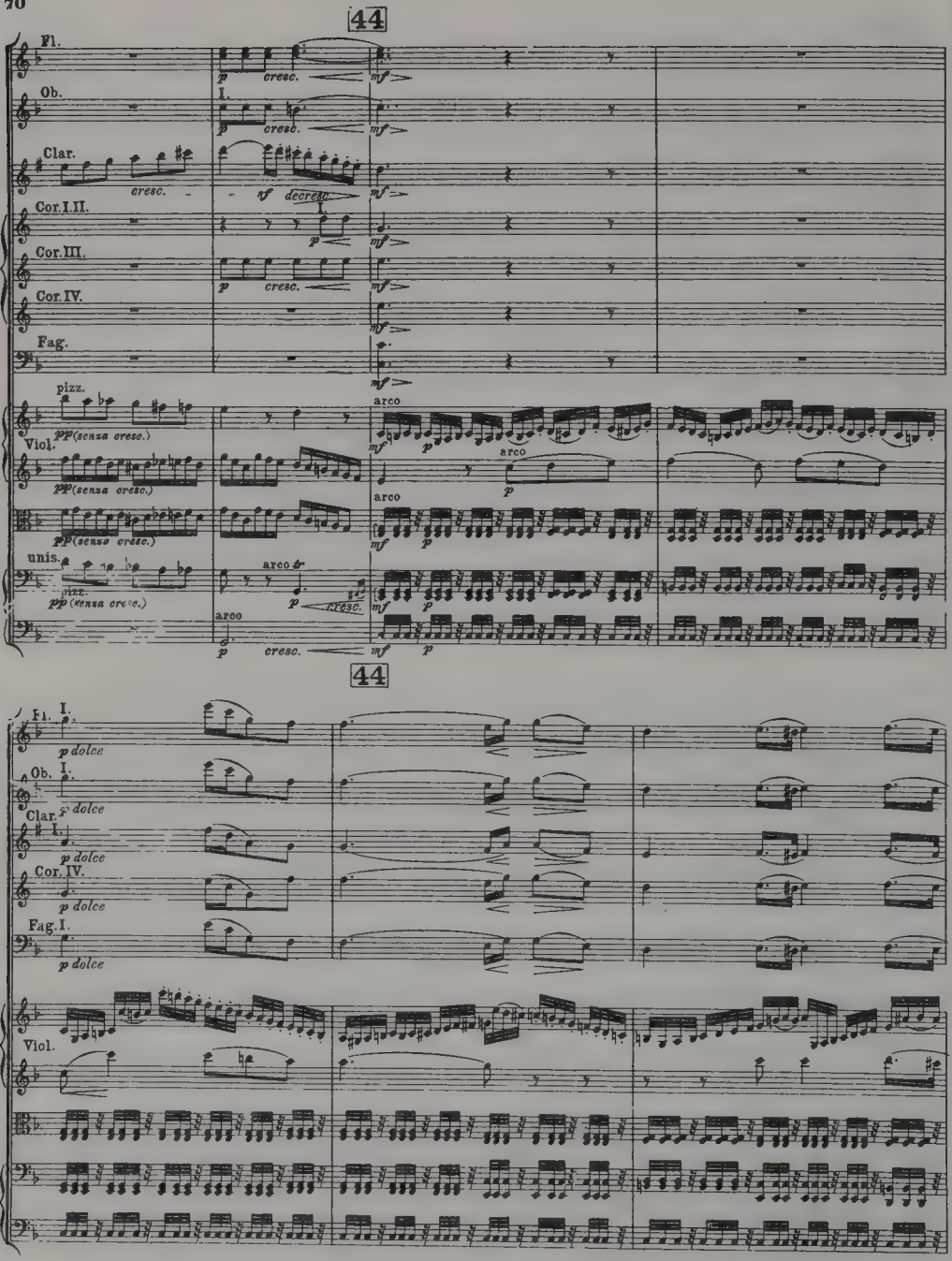
Viol.

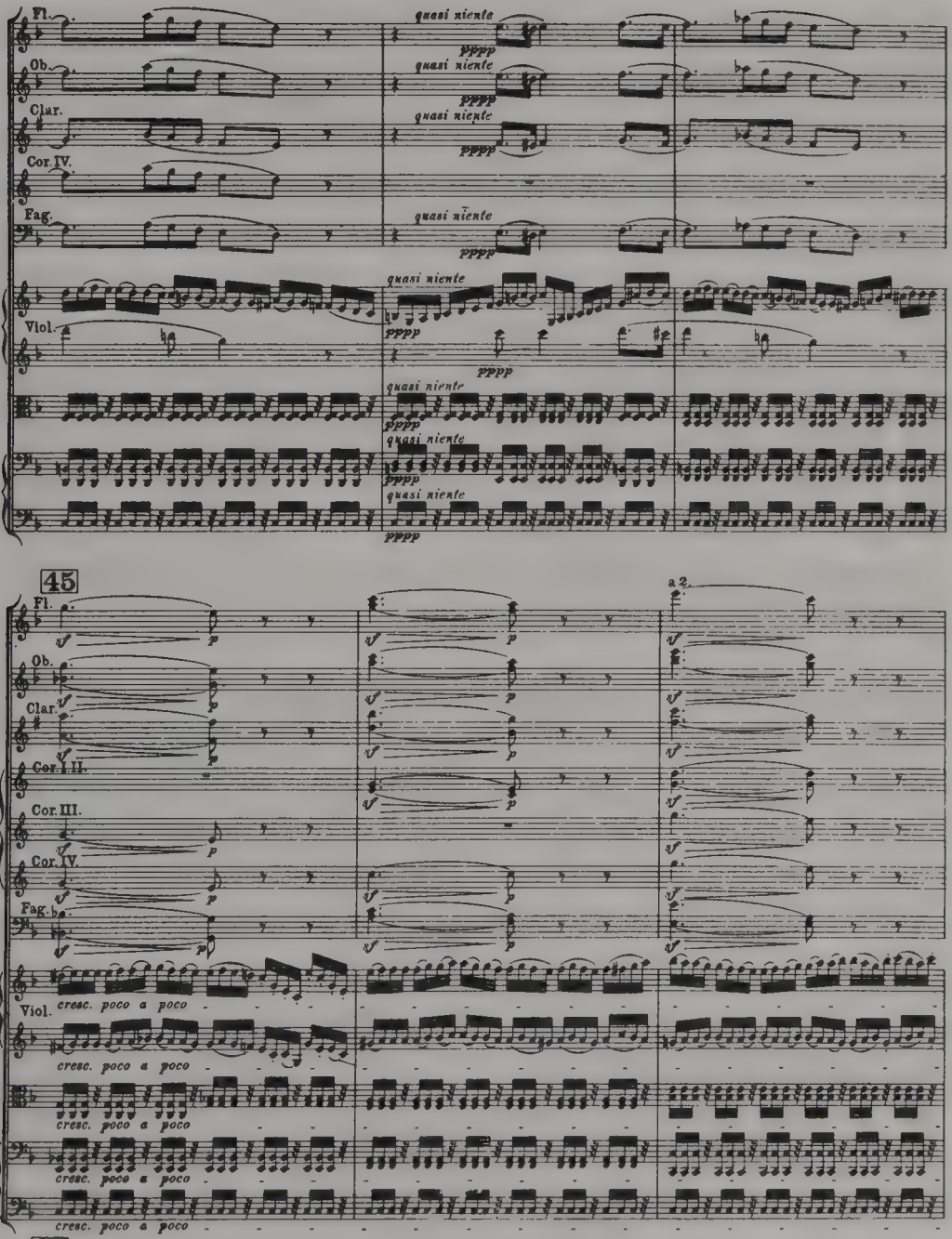
pizz.

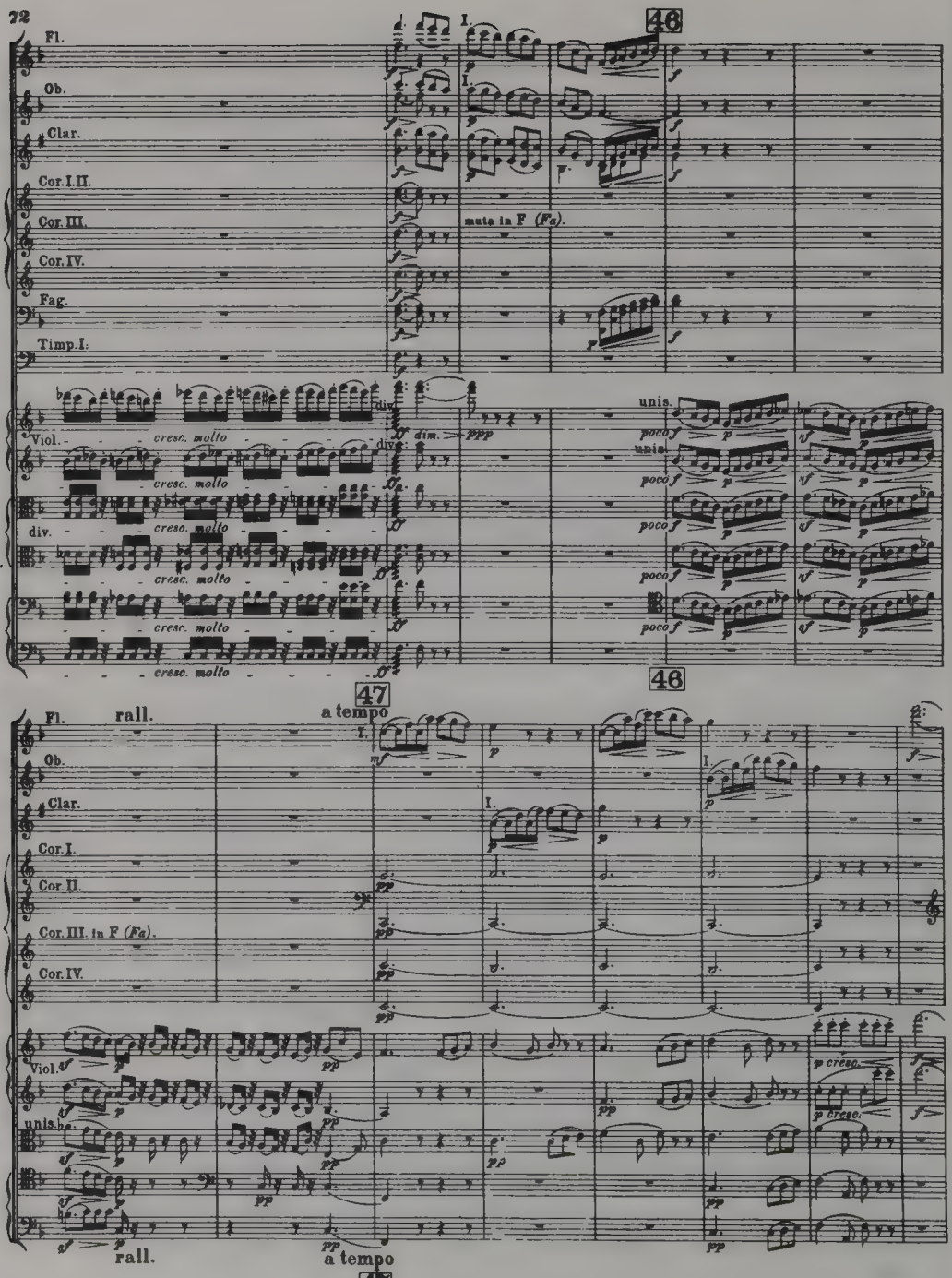
rallent.

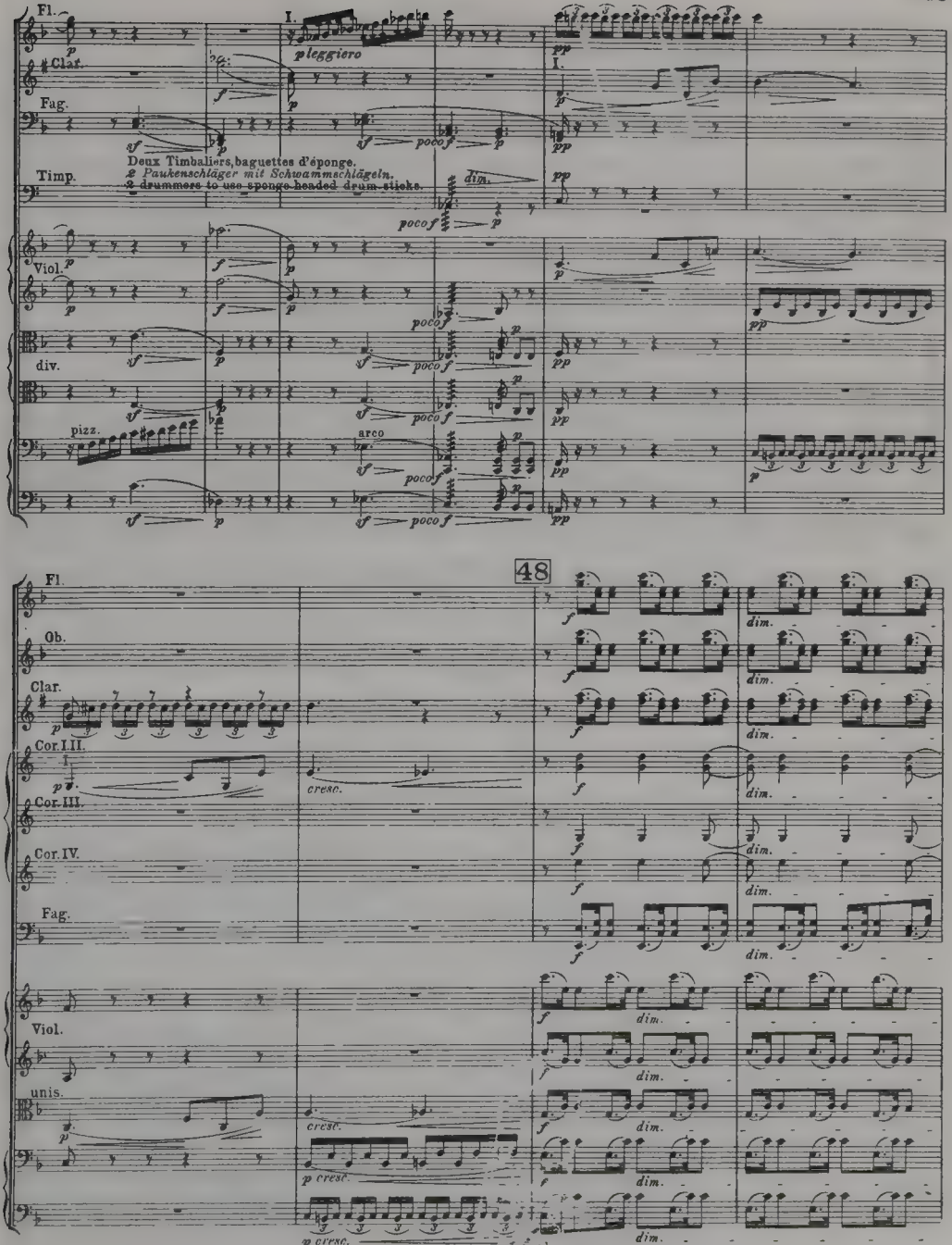
Tempo I.

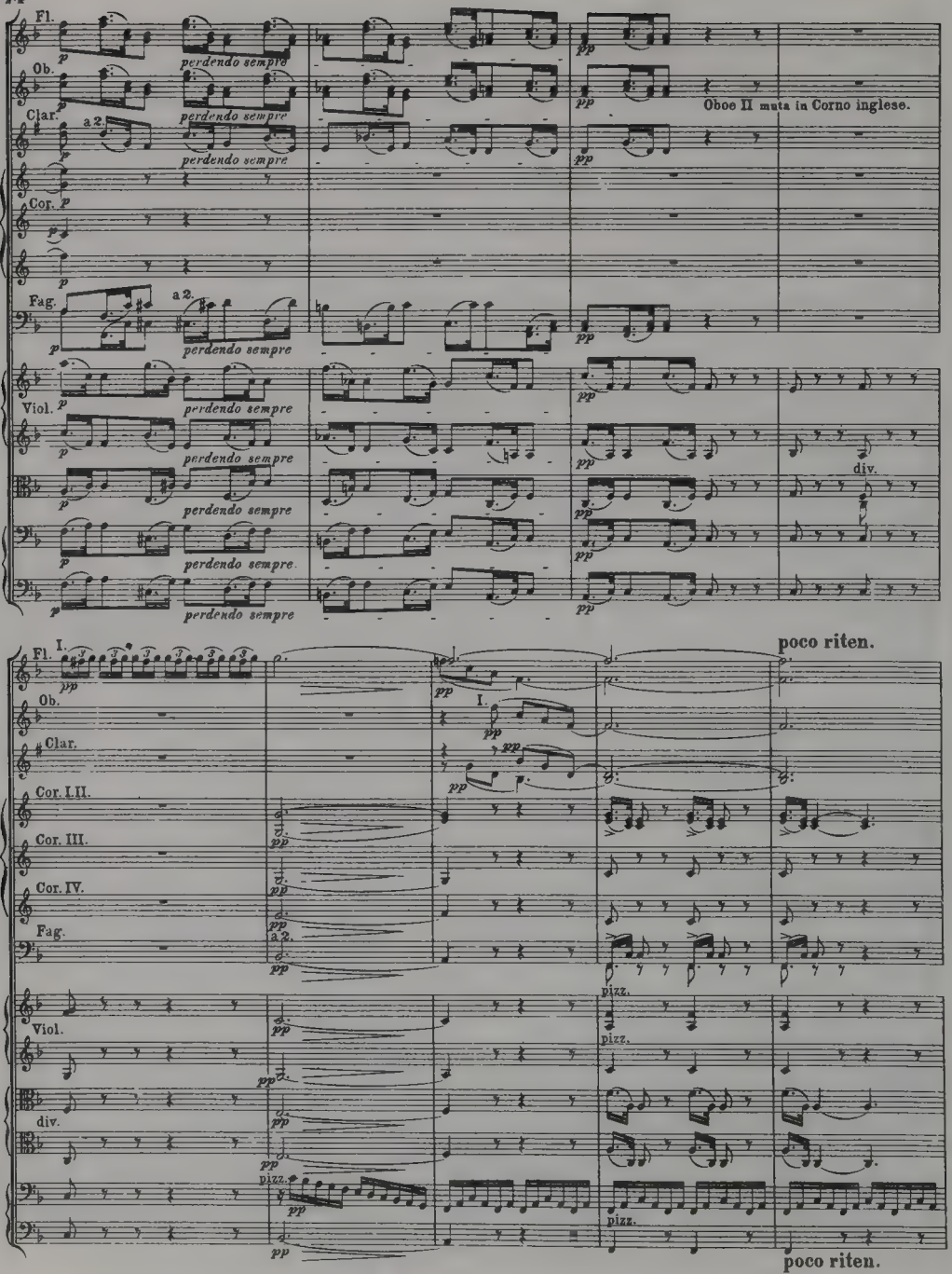

43
Fl.
Ob.
Clar.
Cor. IV.
Fag.
I
pp
I
mf dolce
Viol.
sempre pizz.
ppp
ancora più
sempre pizz.
ppp
ancora più
43
Fl.
Clar.
Echo.
pppp
poco f
cresc.
sf
sf
pppp
ppp
poco f
Viol.
ppp
cresc. un poco
ppp
cresc. un poco
arco
p
p
p
Vcllo. div.
pizz.
p
arco
poco f
poco f
C. B.
pizz.
p
poco f

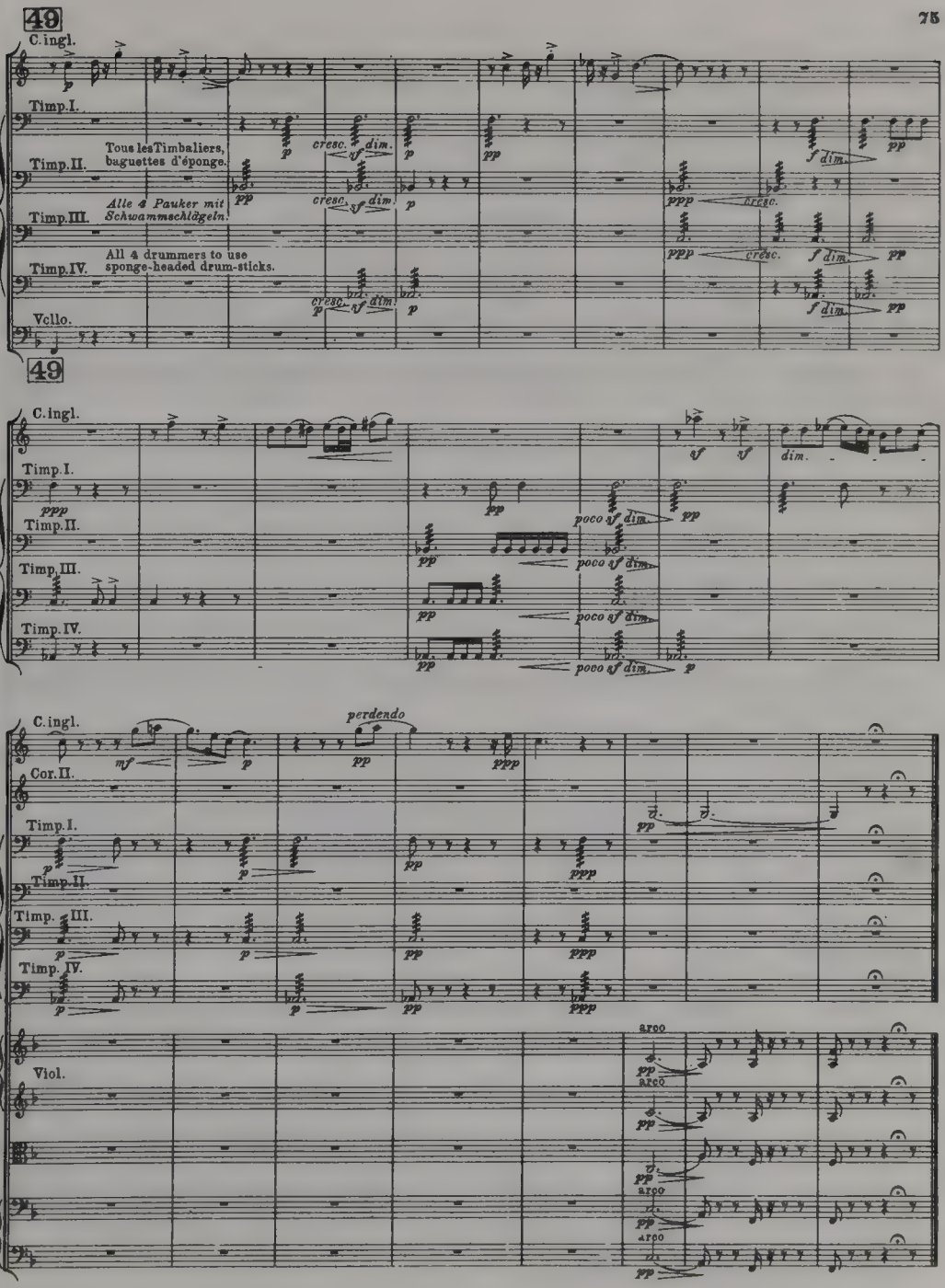

44
Fl.
Ob.
I.
Clar.
cresc.
decresc.
Cor.I.II.
Cor.III.
Cor.IV.
Fag.
pizz.
arco
Viol.
pp (senza cresc.)
unis.
cresc.
44
Fl. I.
Ob. I.
Clar. I.
Cor. IV.
Fag. I.
p dolce
Viol.


Fl.
Ob.
Clar.
Cor. IV.
Fag.
Viol.
quasi niente
pppp
45
Fl.
Ob.
Clar.
Cor. I. II.
Cor. III.
Cor. IV.
Fag.
Viol.
a 2.
cresc. poco a poco
45


46
Fl.
Ob.
Clar.
Cor. I. II.
Cor. III.
Cor. IV.
Fag.
Timp. I.
muta in F (Fa).
Viol.
cresc. molto
div.
dim.
ppp
unis.
poco f
p
f
46
47
rall.
a tempo
Cor. I.
Cor. II.
Cor. III. in F (Fa).
pp
p cresc.
47


Fl.
Clar.
Fag.
Timp.
Deux Timbaliers, baguettes d'éponge.
2 Paukenschläger mit Schwammschlägeln.
2 drummers to use sponge headed drum sticks.
Viol.
div.
pizz.
arco
48
Fl.
Ob.
Clar.
Cor. I. II.
Cor. III.
Cor. IV.
Fag.
Viol.
unis.
cresc.
48

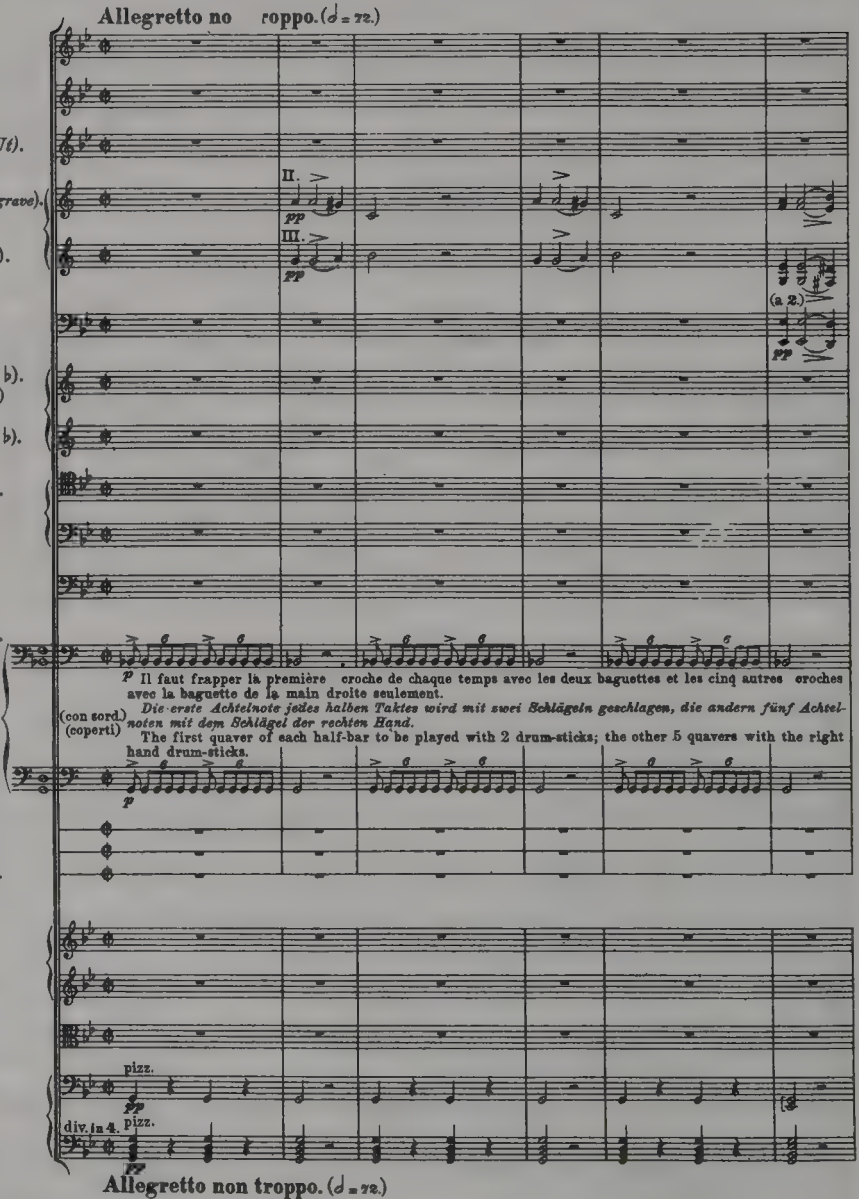

Fl.
Ob.
Clar.
Cor.
Fag.
Viol.
a 2.
perdendo sempre
Oboe II muta in Corno inglese.
div.
poco riten.
I.
Cor. I.II.
Cor. III.
Cor. IV.
pizz.
poco riten.


49
C. ingl.
Timp. I.
Timp. II.
Tous les Timbaliers, baguettes d'éponge.
Timp. III.
Alle 4 Pauker mit Schwammschlägeln.
Timp. IV.
All 4 drummers to use sponge-headed drum-sticks.
Vcllo.
cresc. sf dim.
ppp cresc.
f dim.
49
poco sf dim.
perdendo
Cor. II.
Viol.
arco

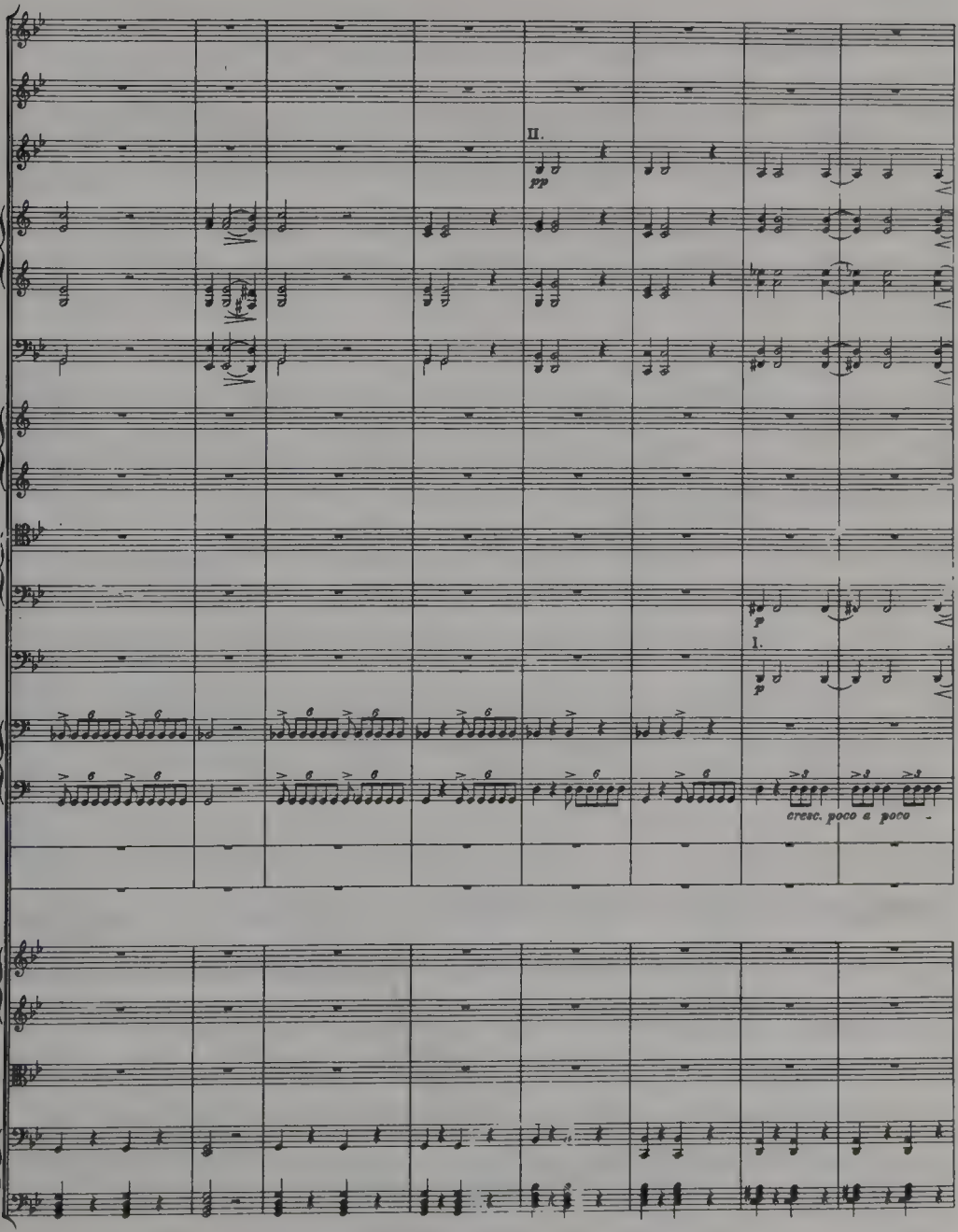
IV.

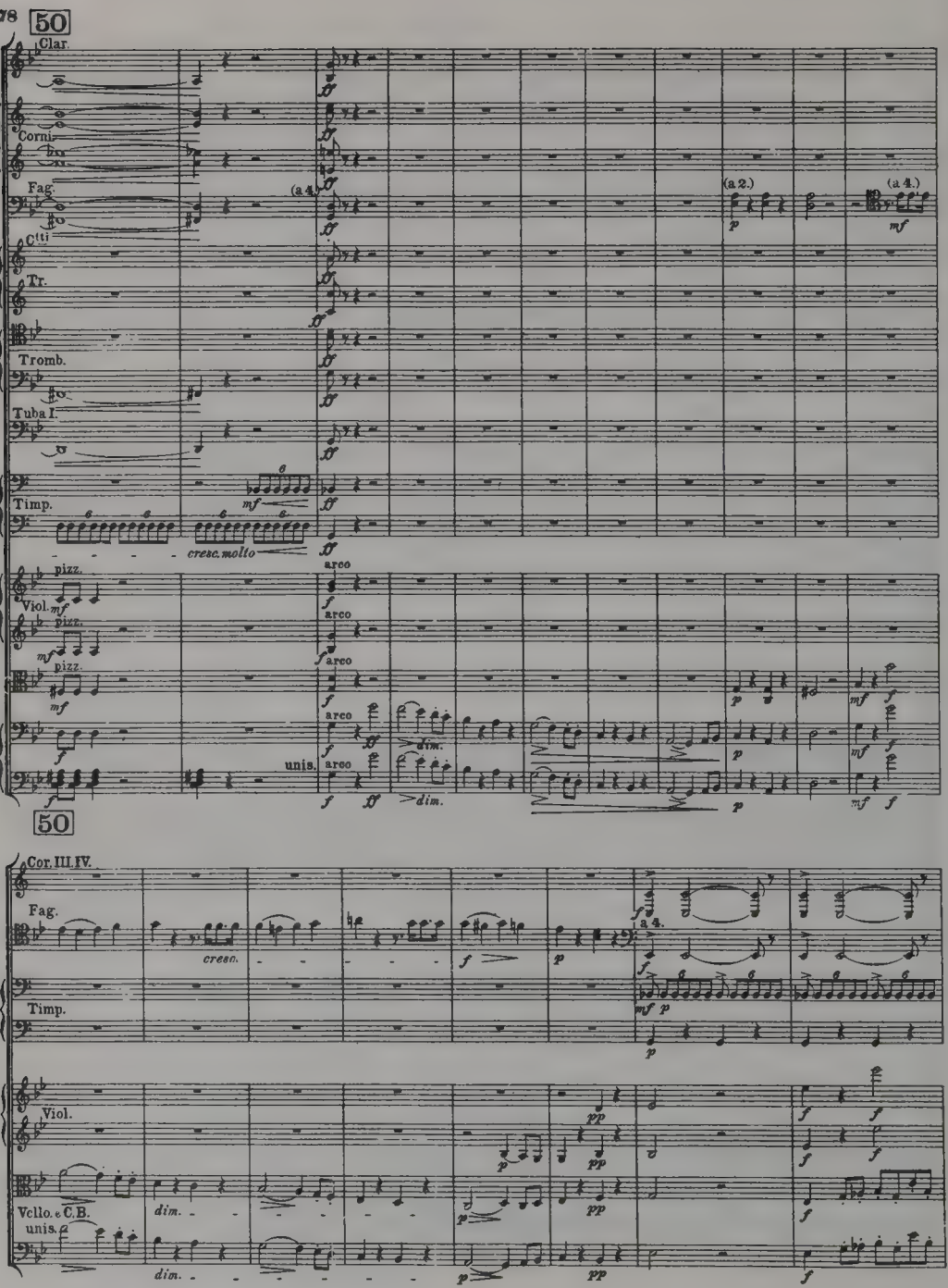
Gang zum Hochgericht.

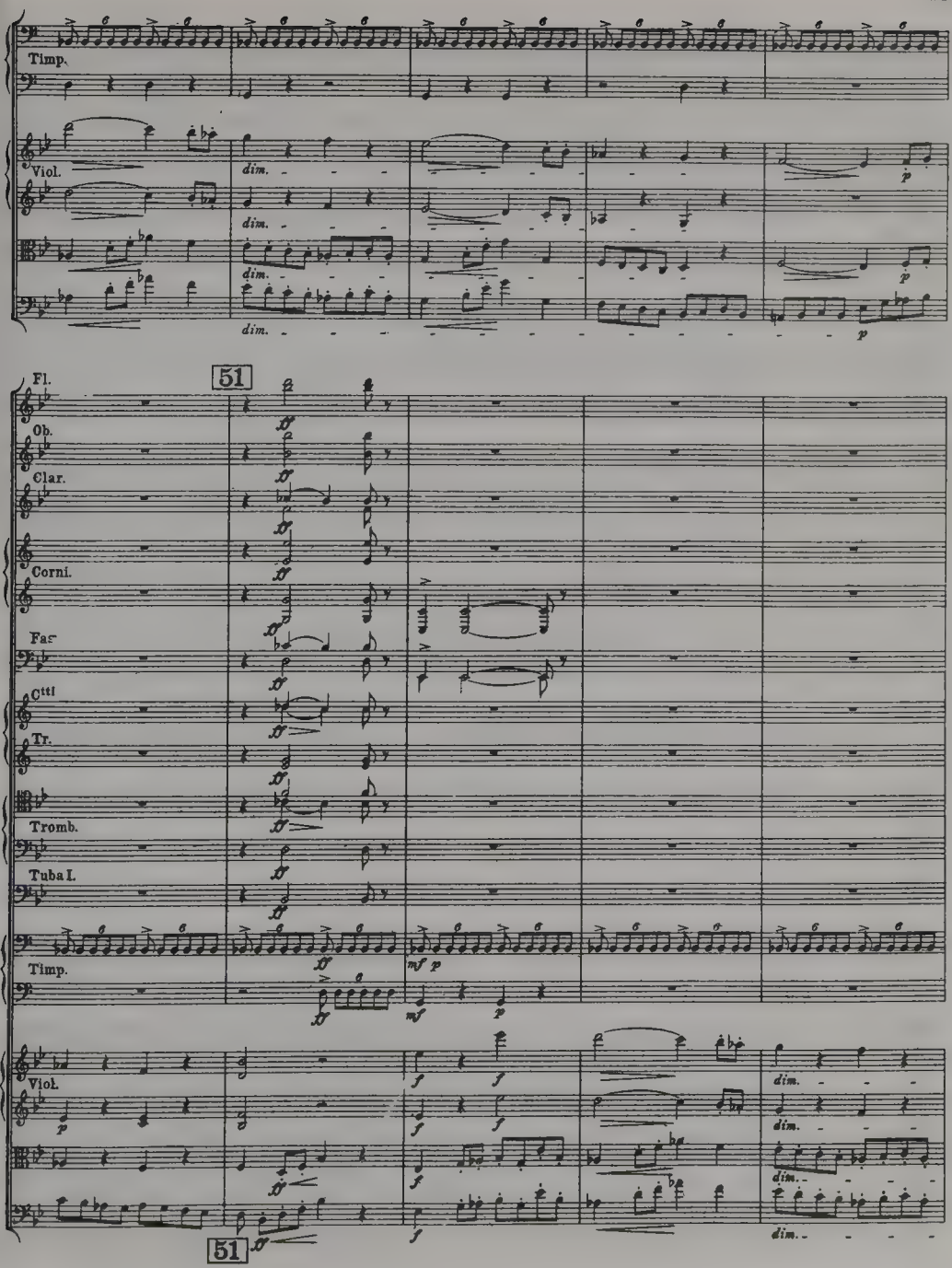
Marche au Supplice. The Procession to the Stake.



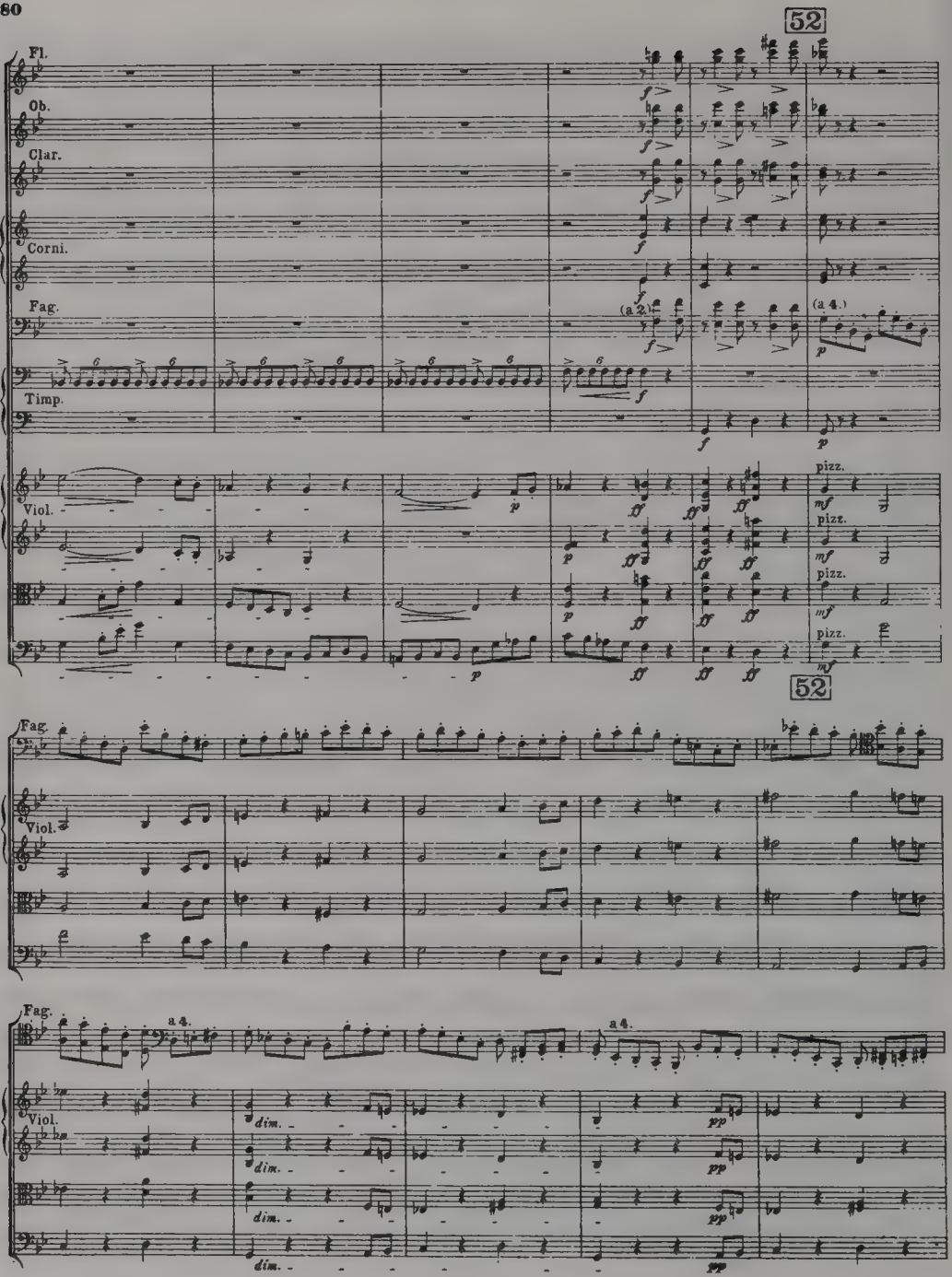
*) On peut, dans ce morceau, doubler les instruments à vent. (Note de H. Berlioz.)
In diesem Satz können die Blasinstrumente verdoppelt werden.
In this movement the wind-instruments may be doubled.

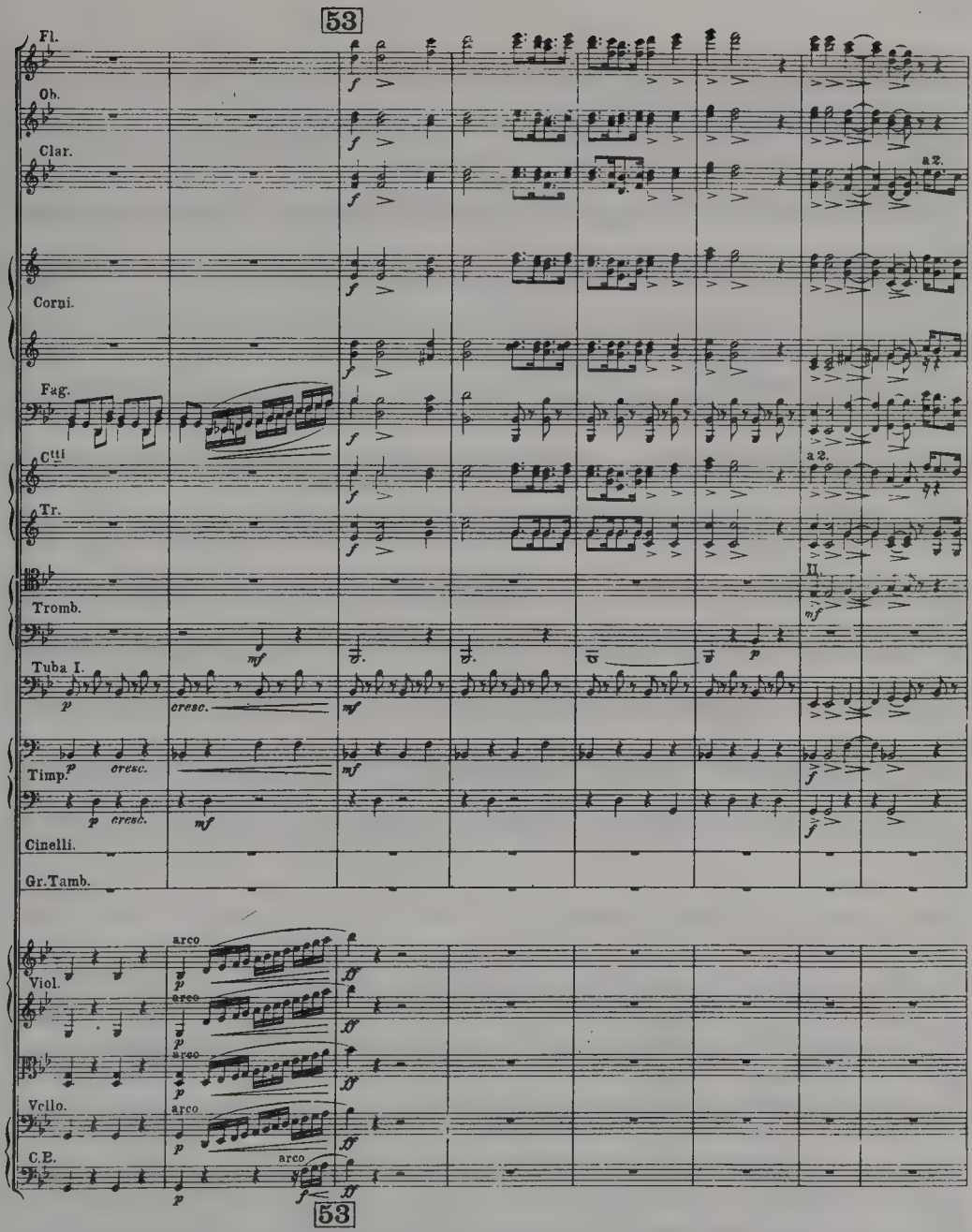

II.
pp
p
I.
p
cresc. poco a poco

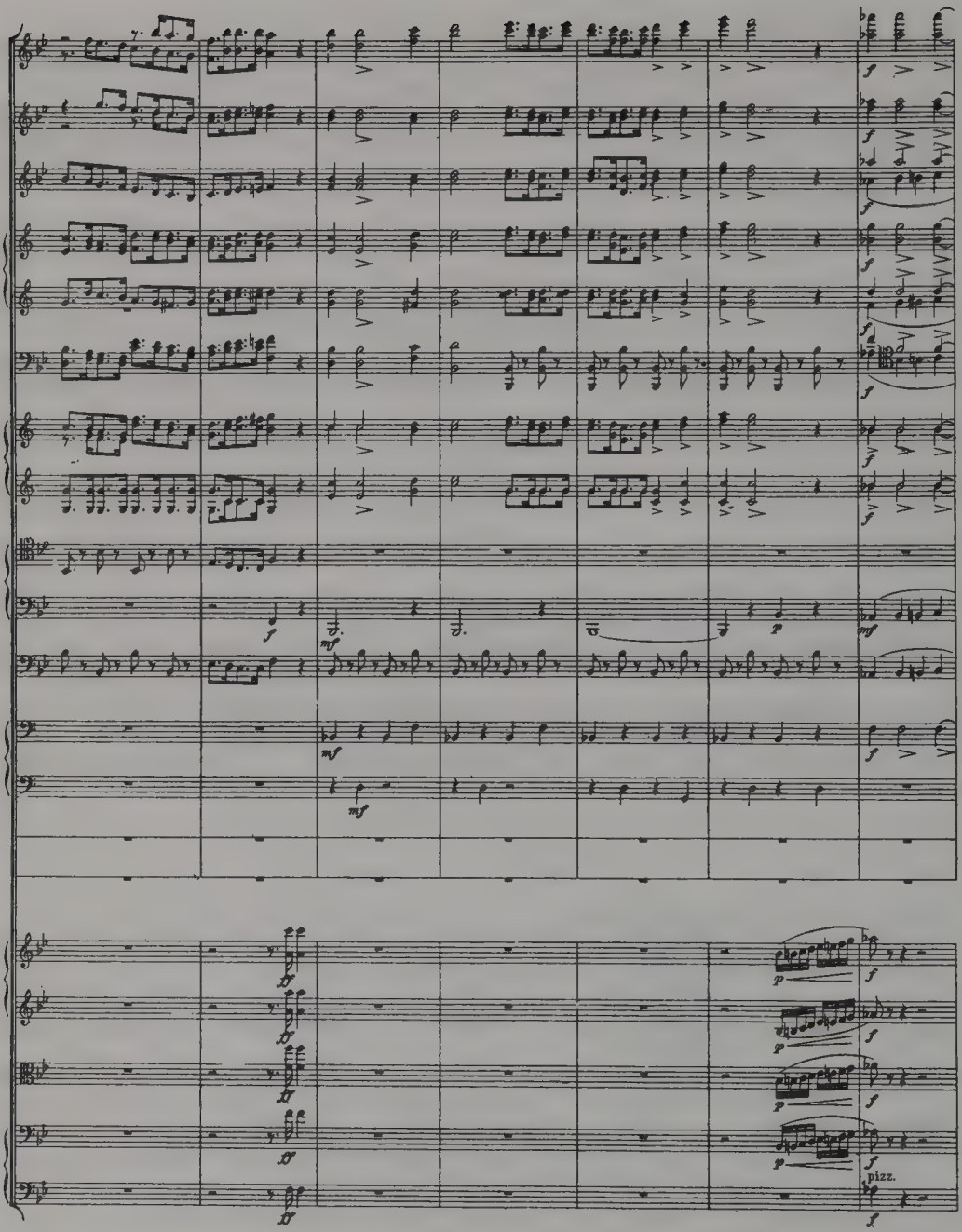

50
Clar.
Corni
Fag.
(a 4.)
(a 2.)
(a 4.)
C^ti
Tr.
Tromb.
Tuba I.
Timp.
cresc. molto
arco
pizz.
Viol.
unis.
dim.
50
Cor. III. IV.
Fag.
cresc.
(a 4.)
Timp.
Viol.
Vcllo. e C.B.
unis.
dim.

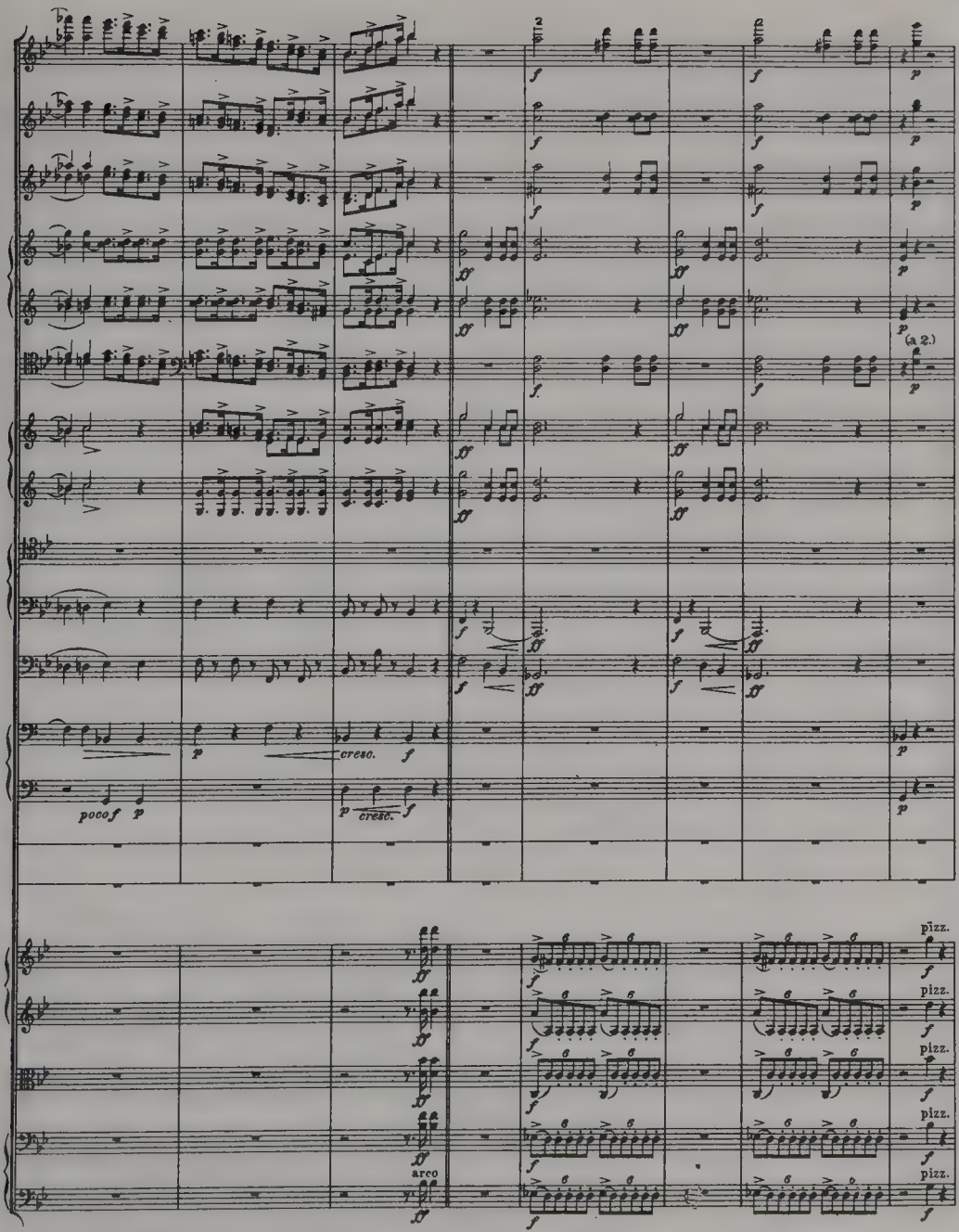

Timp.
Viol.
dim.
dim.
dim.
dim.
p
p
p
51
Fl.
Ob.
Clar.
Corni.
Fag.
Ctti
Tr.
Tromb.
Tuba I.
Timp.
ff
mf p
mf
p
Viol.
p
f
f
f
f
dim.
dim.
dim.
dim.
51
ff
f

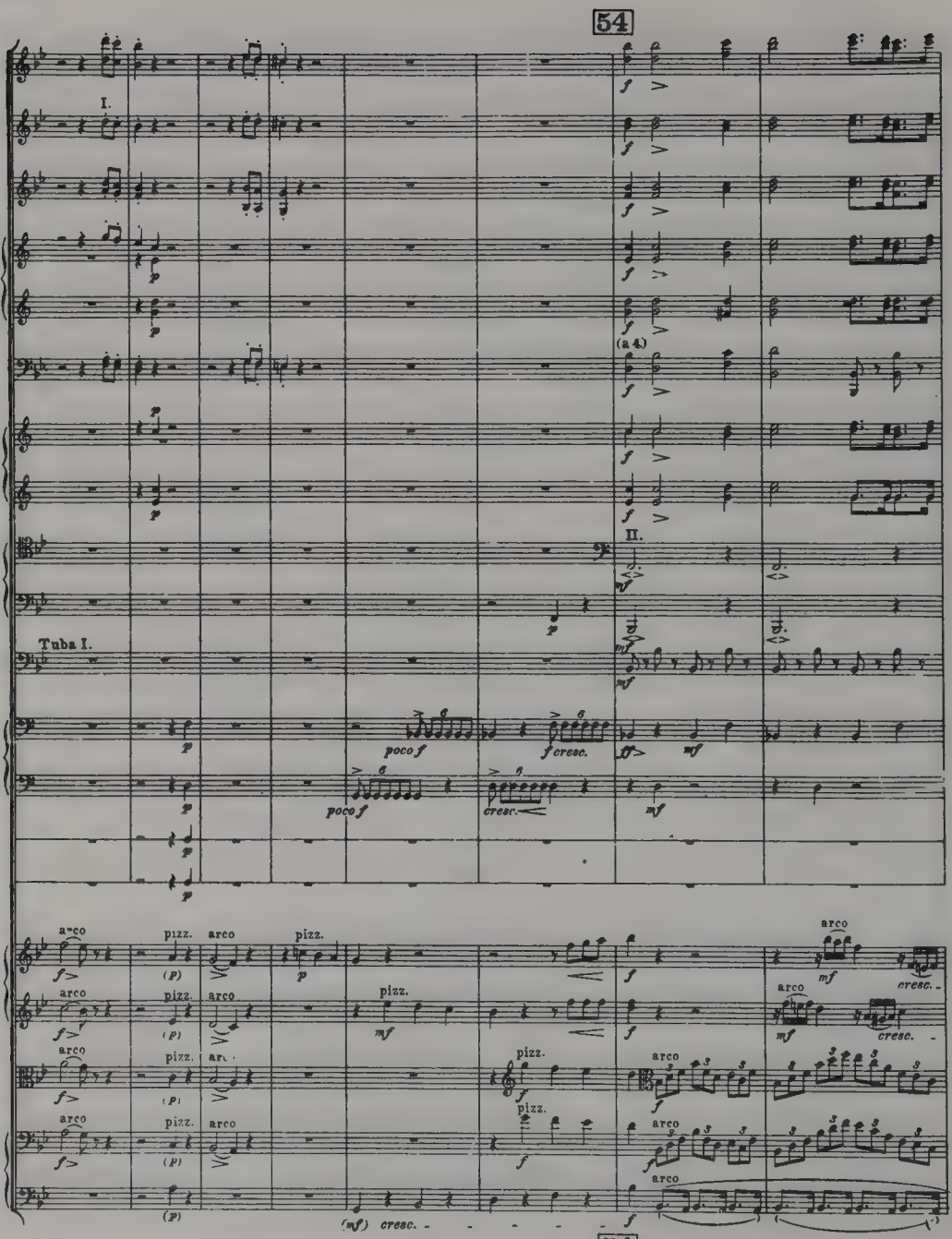
6

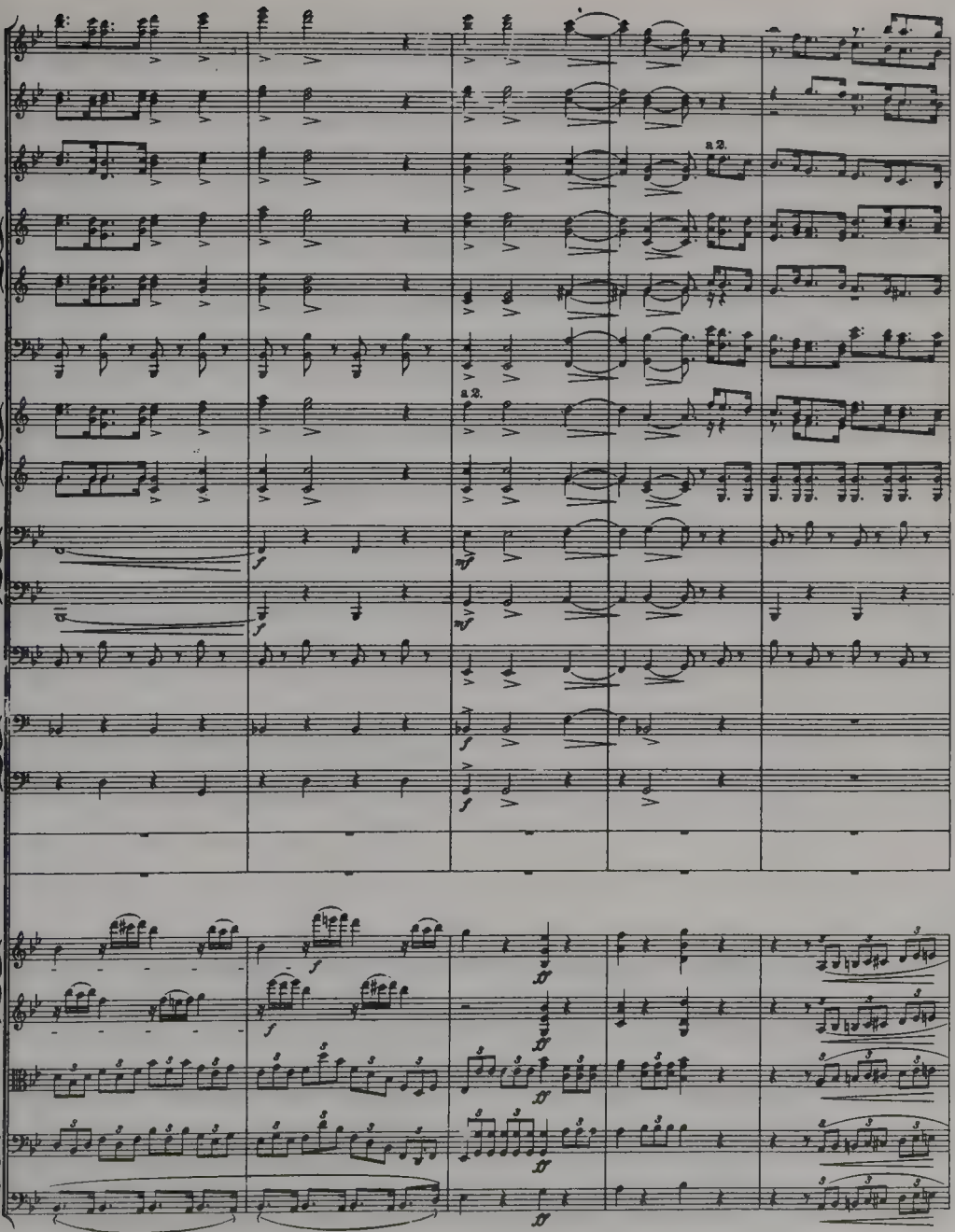

52
Fl.
Ob.
Clar.
Corni.
Fag.
(a 2.)
(a 4.)
Timp.
Viol.
pizz.
52
Fag.
Viol.
Fag.
a 4.
a 4.
Viol.
dim.
pp

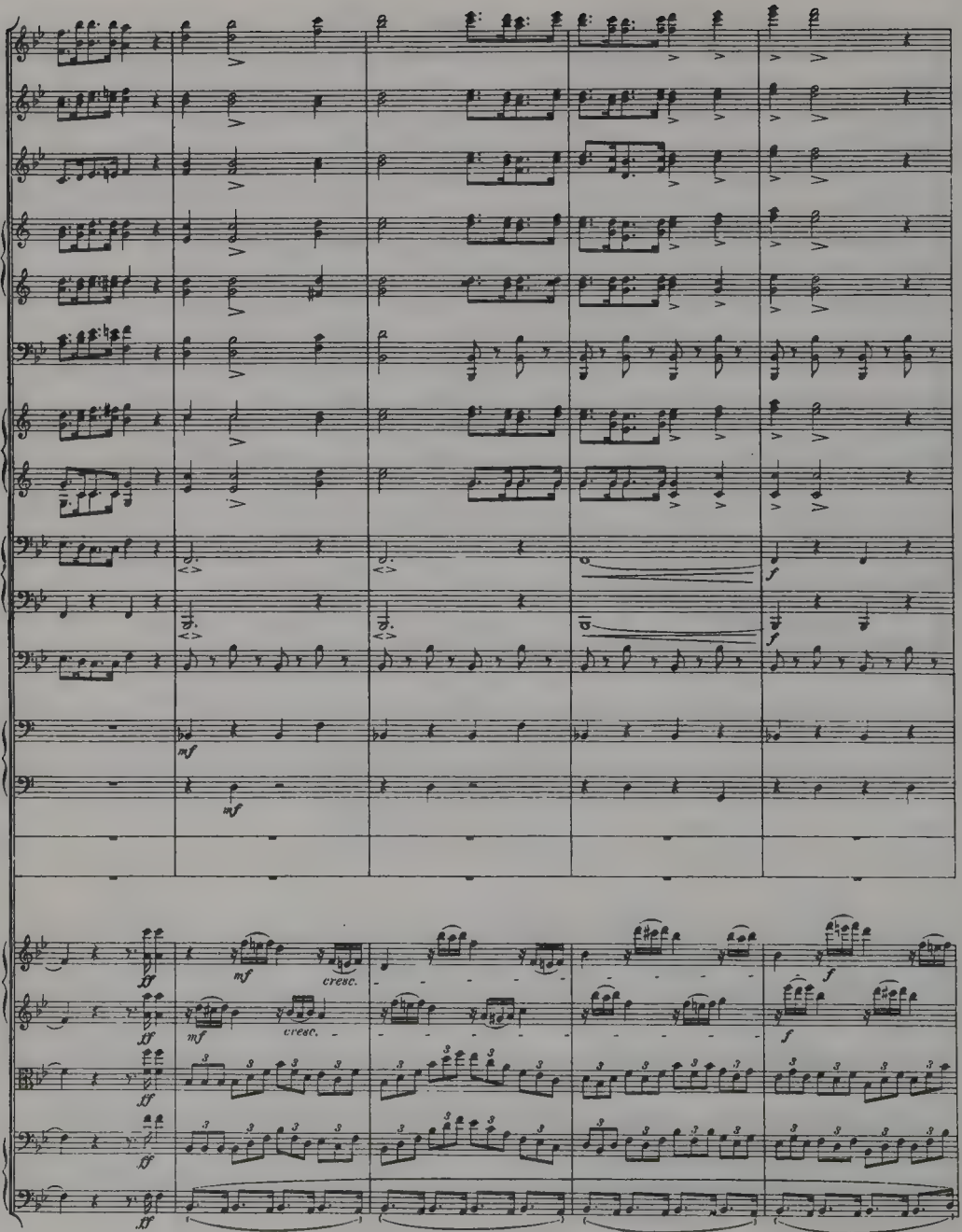

53
Fl.
Ob.
Clar.
a 2.
Corni.
Fag.
Ctti
a 2.
Tr.
II.
Tromb.
Tuba I.
cresc.
Timp.
cresc.
Cinelli.
Gr.Tamb.
arco
Viol.
arco
arco
Vcllo.
arco
C.B.
arco
53

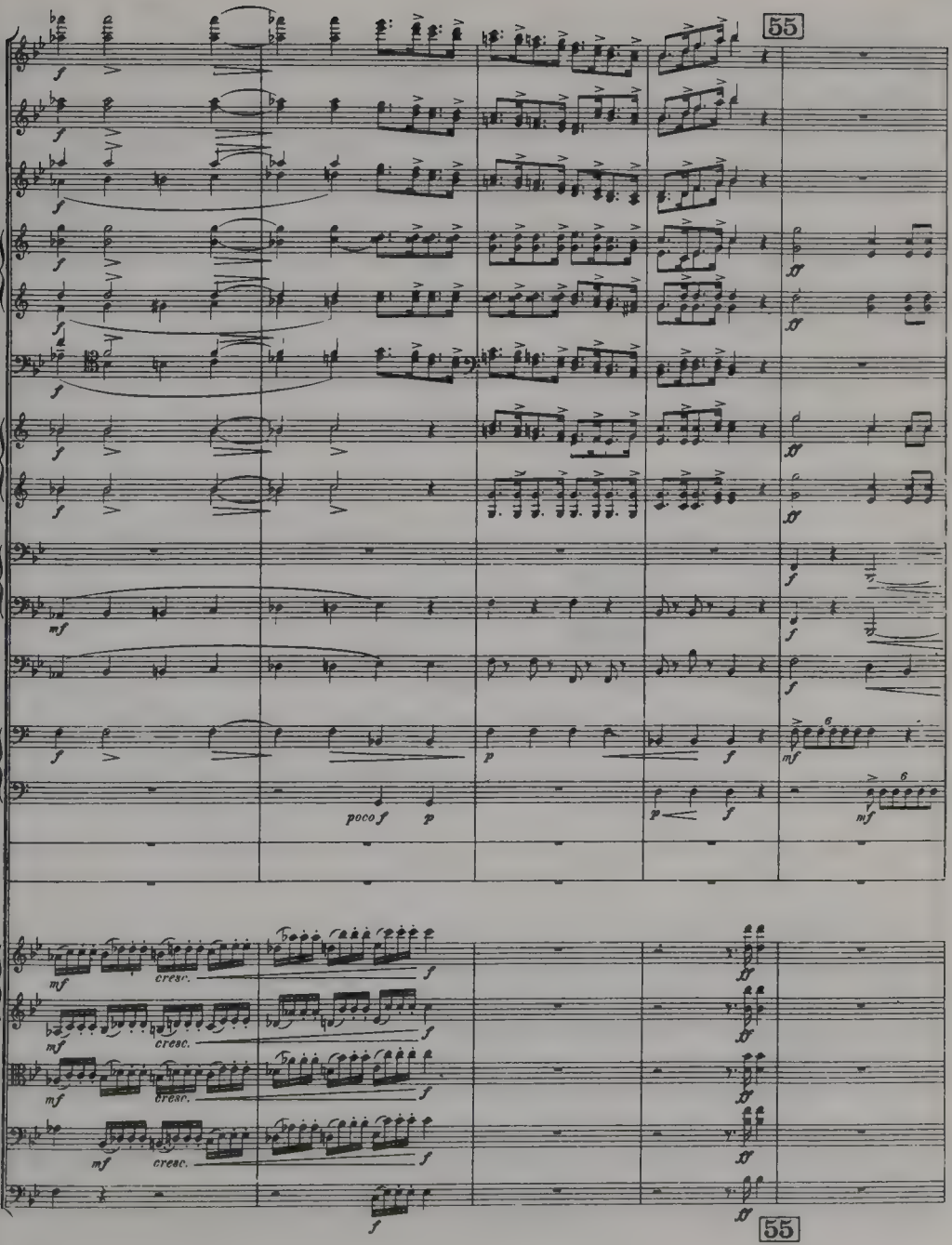

pizz.

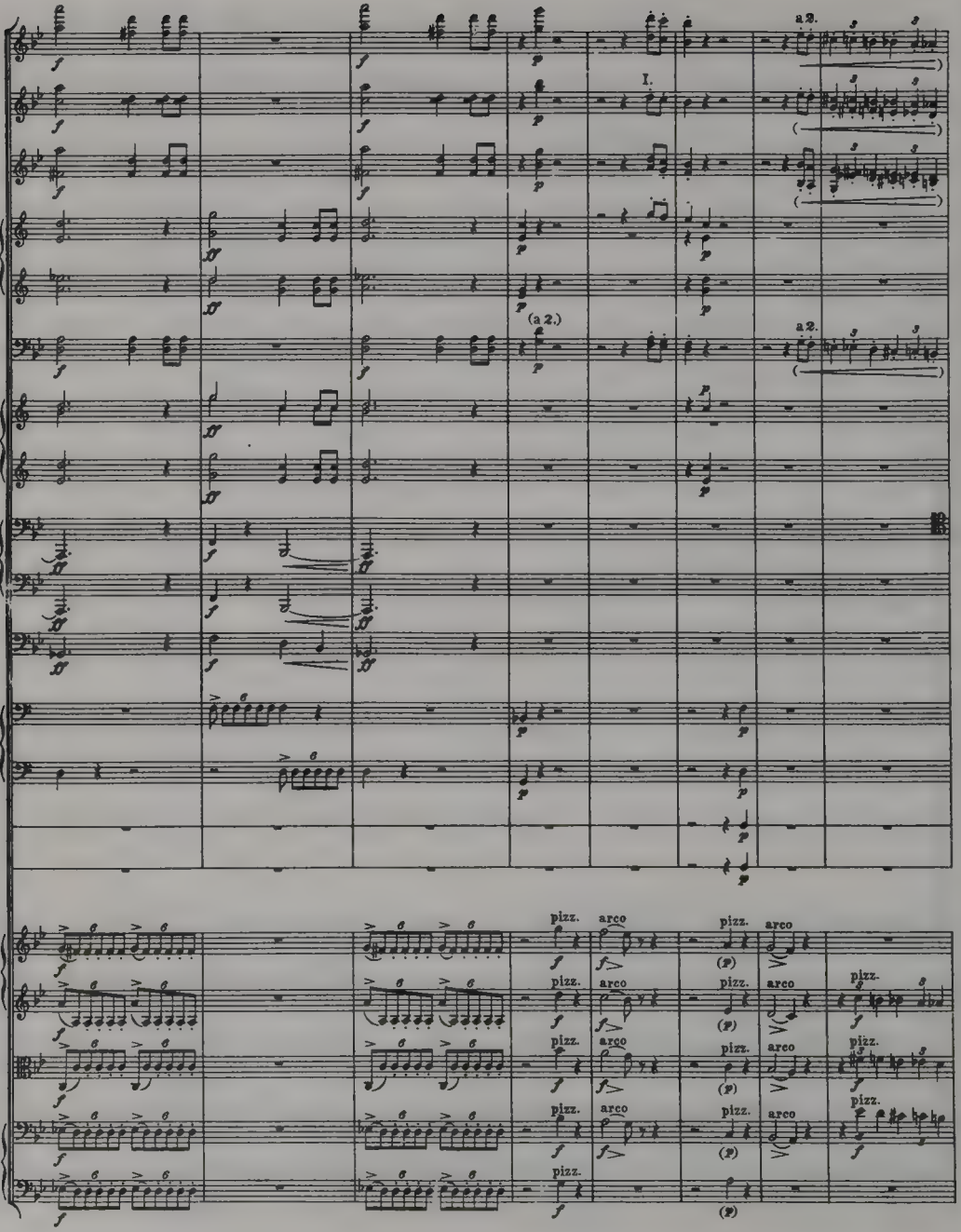

2
(a 2.)
poco f p
cresc.
cresc.
arco
pizz.
pizz.
pizz.
pizz.
pizz.

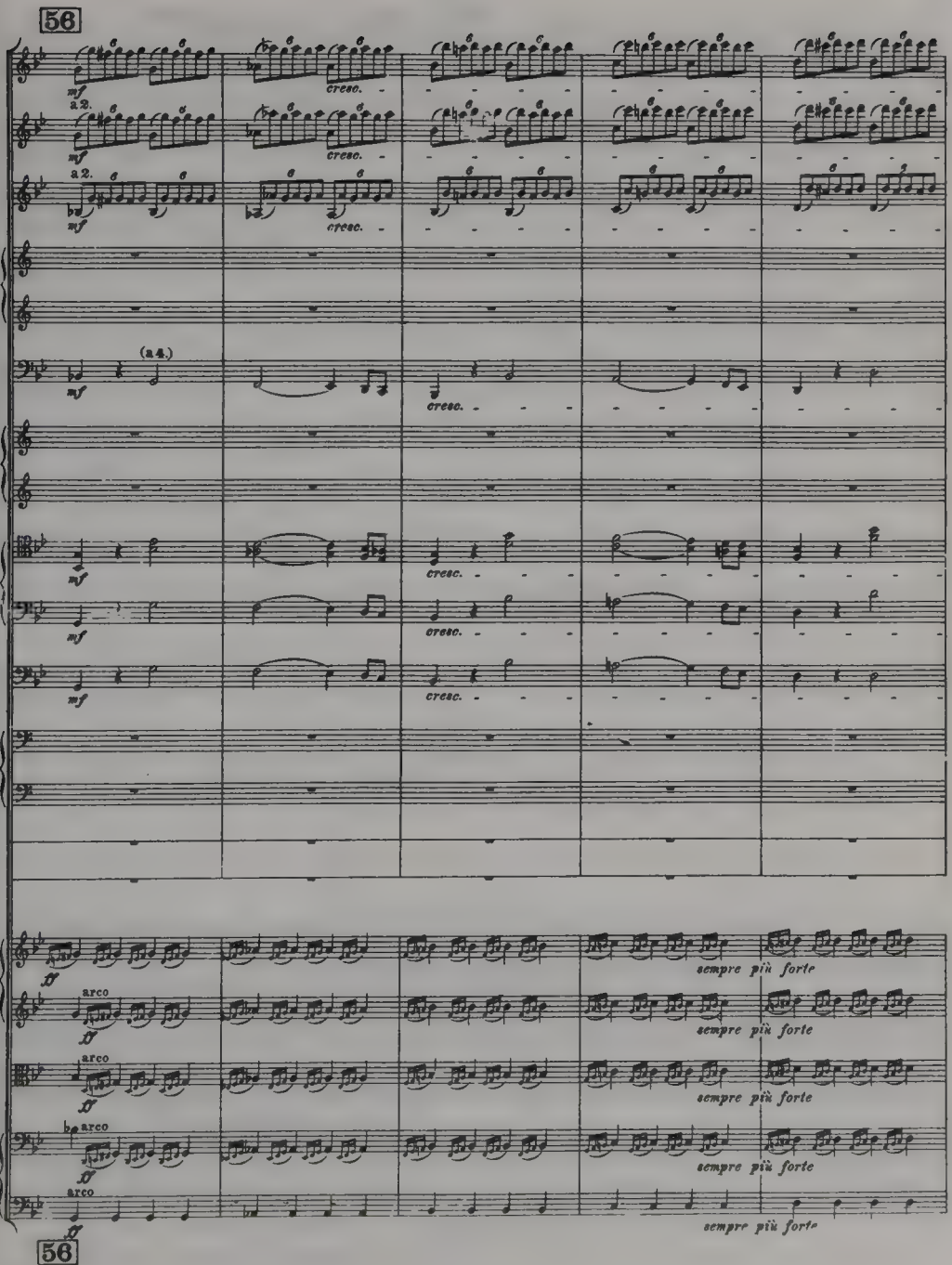

54
I.
(a 4)
II.
Tuba I.
poco f
cresc.
arco
pizz.
(mf) cresc.
54

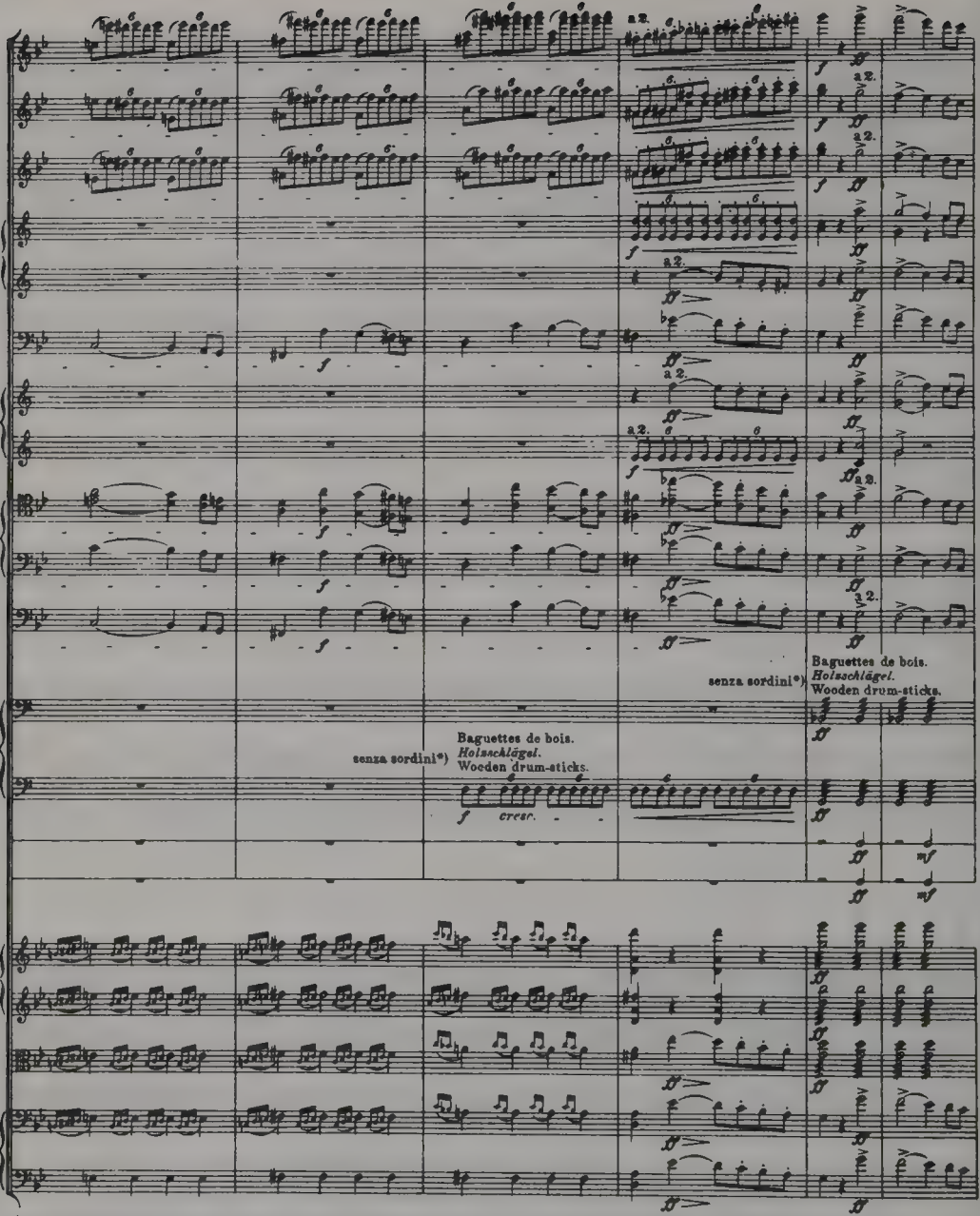

a 2.
a 2.


mf
mf
f
f
ff
mf
cresc.
mf
cresc.
f
ff
ff
ff
ff


55
poco f
p
cresc.
55


a 2.
I.
(a 2.)
a 2.
pizz.
arco

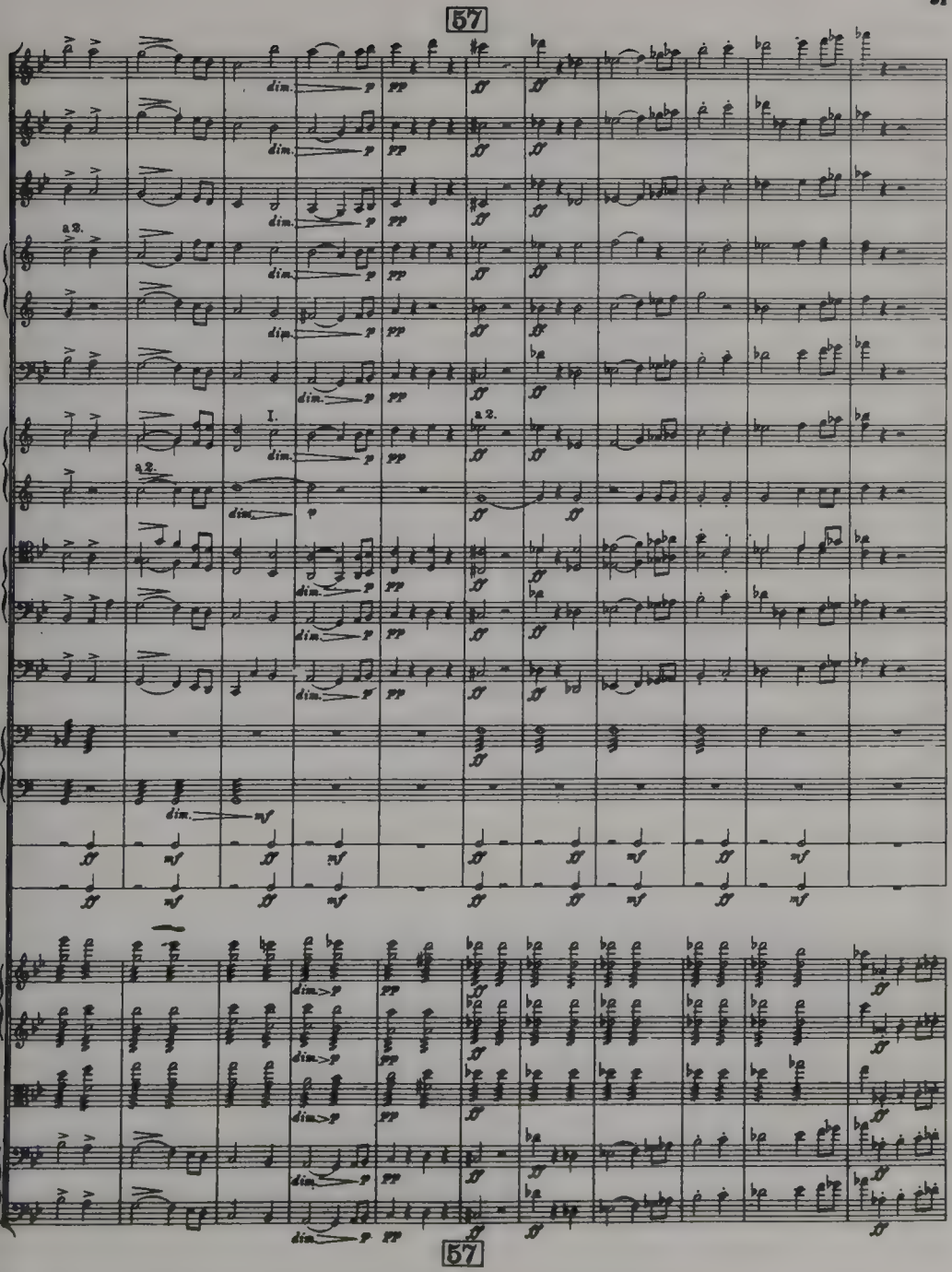

56
a2.
mf
cresc.
(a4.)
arco
ff
sempre più forte
56

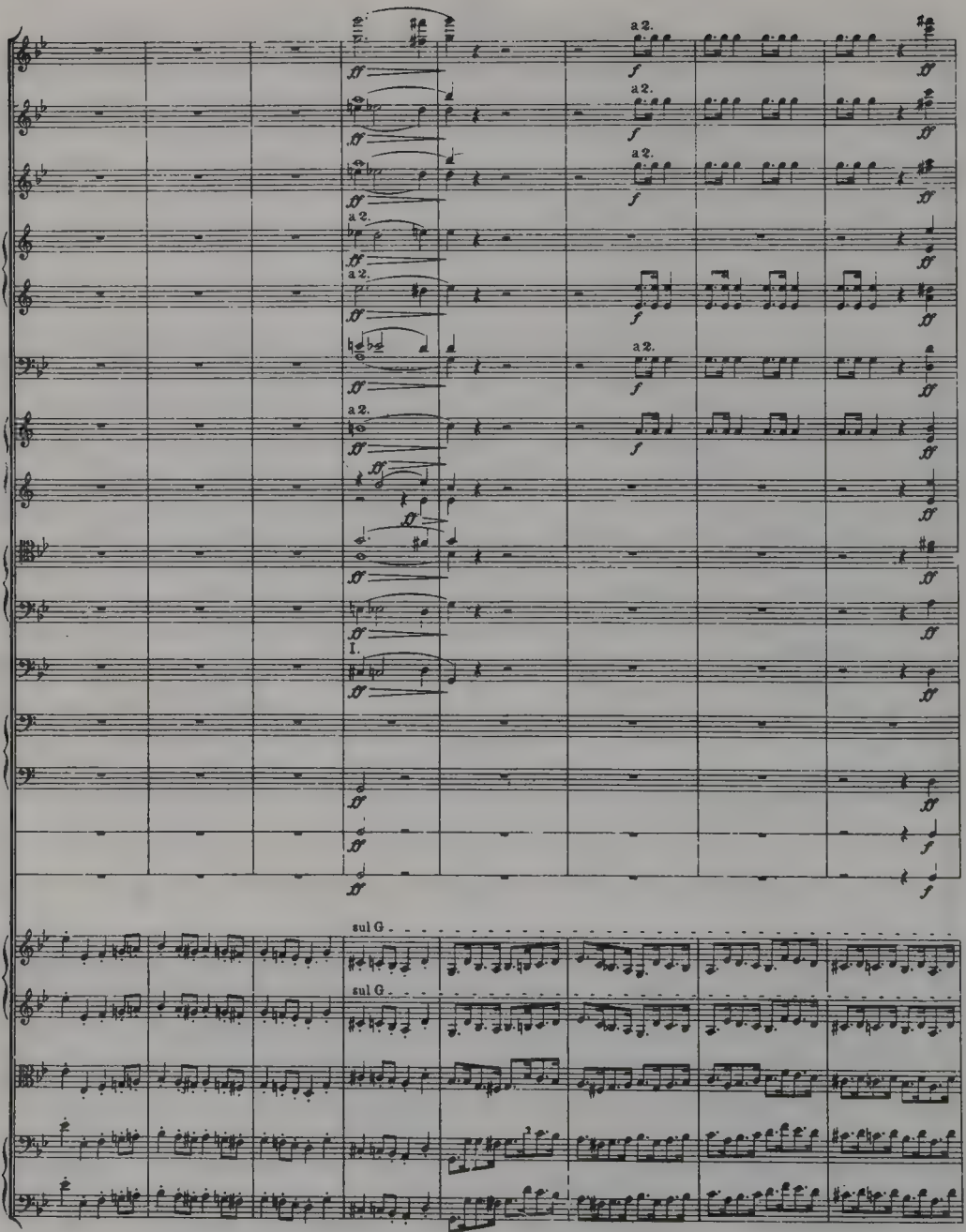


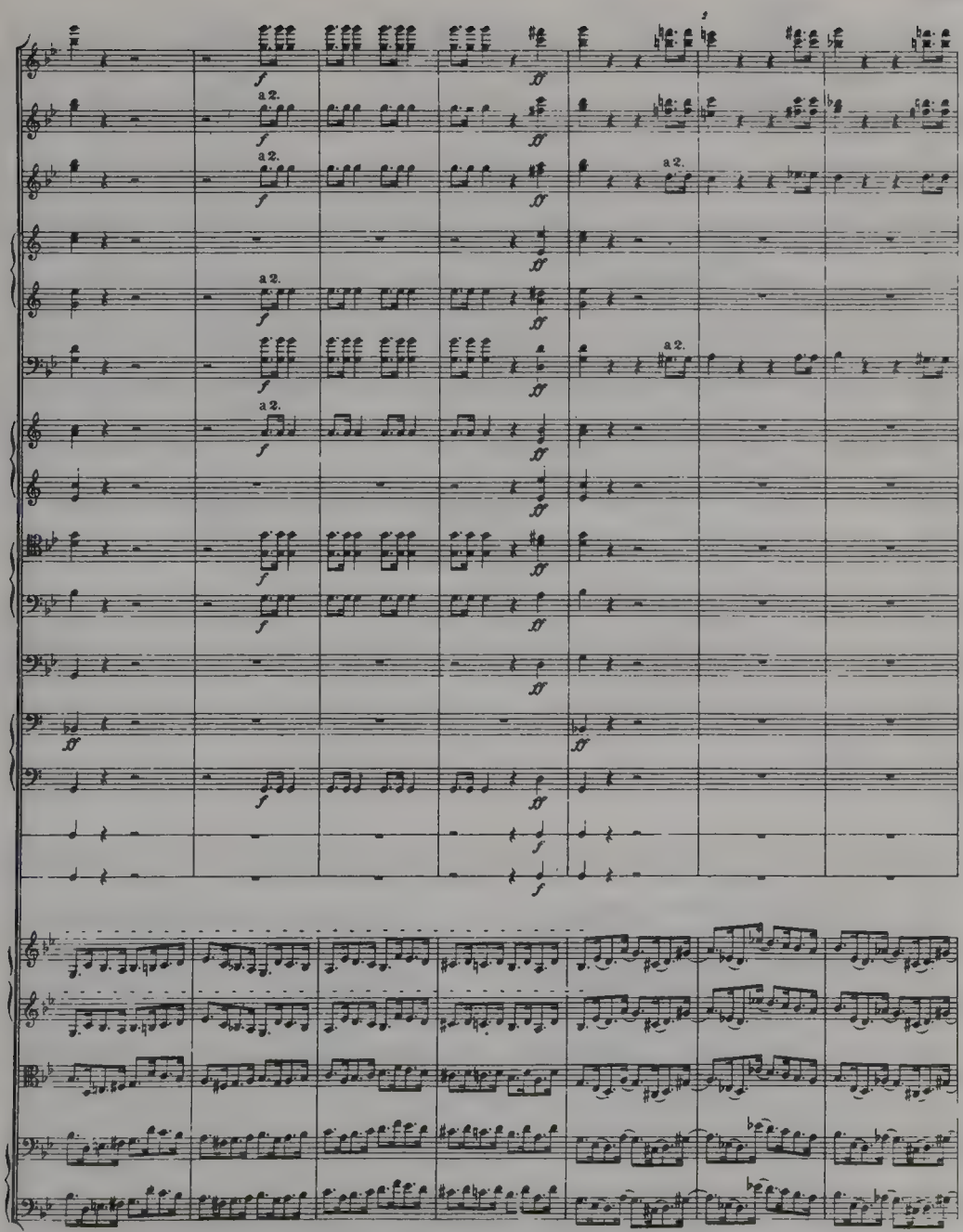
*) Diese Anmerkung lässt darauf schliessen, dass der Componist die Pauken zu Anfang dieses Stückes con sordini (coperti) haben wollte.
Anm. d. Herausgeber.

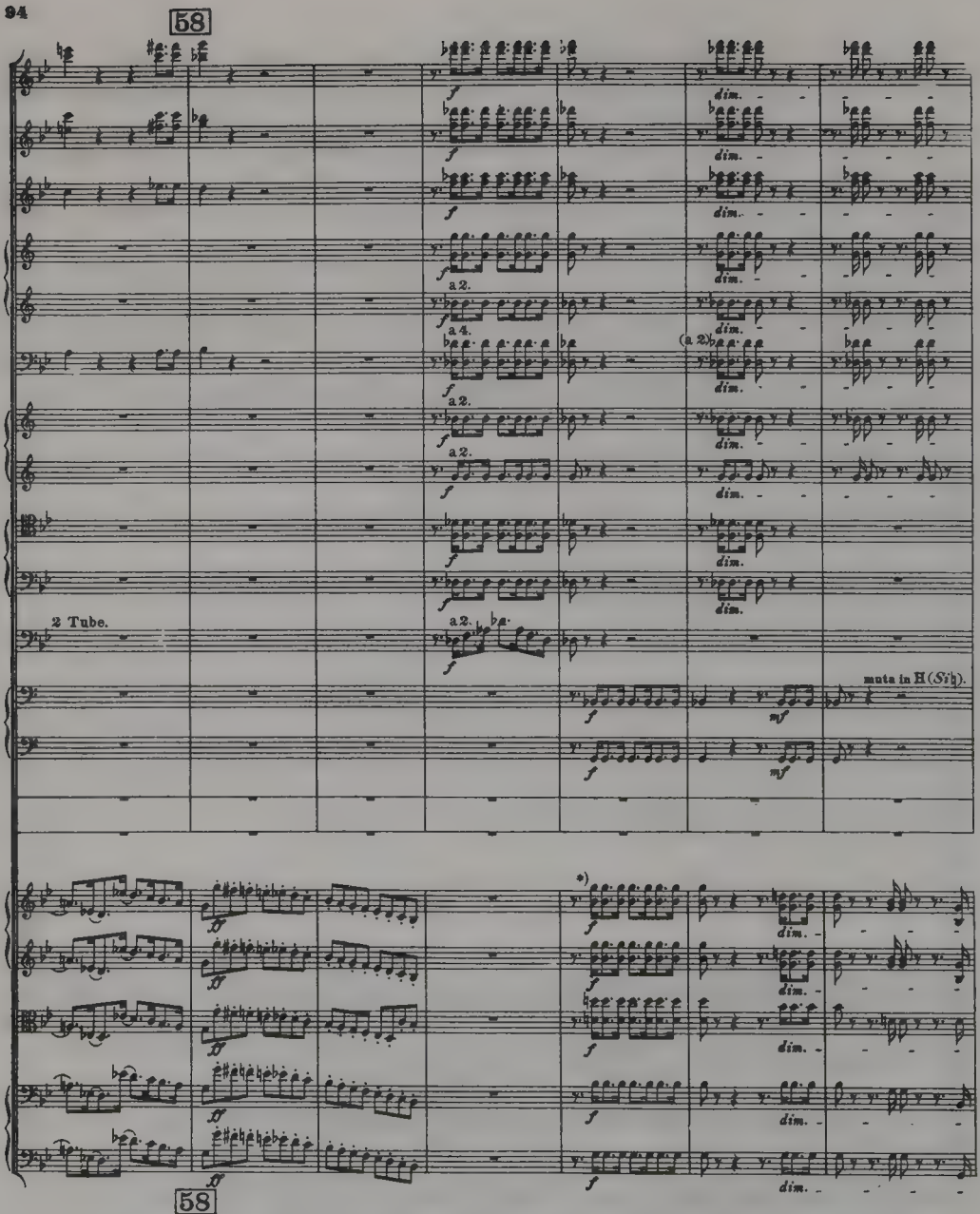
Cette indication permet de supposer que le compositeur voulait avec sourdines les timbales au commencement de ce morceau.
Note des éditeurs.

This remark leads to the conclusion that the composer desired the kettle-drums to be muffled at the beginning of this piece.
Note by the Editors.


57
a 2.
I.
a 2.
dim.
p
pp
ff
mf
57


a 2.
sul G
sul G

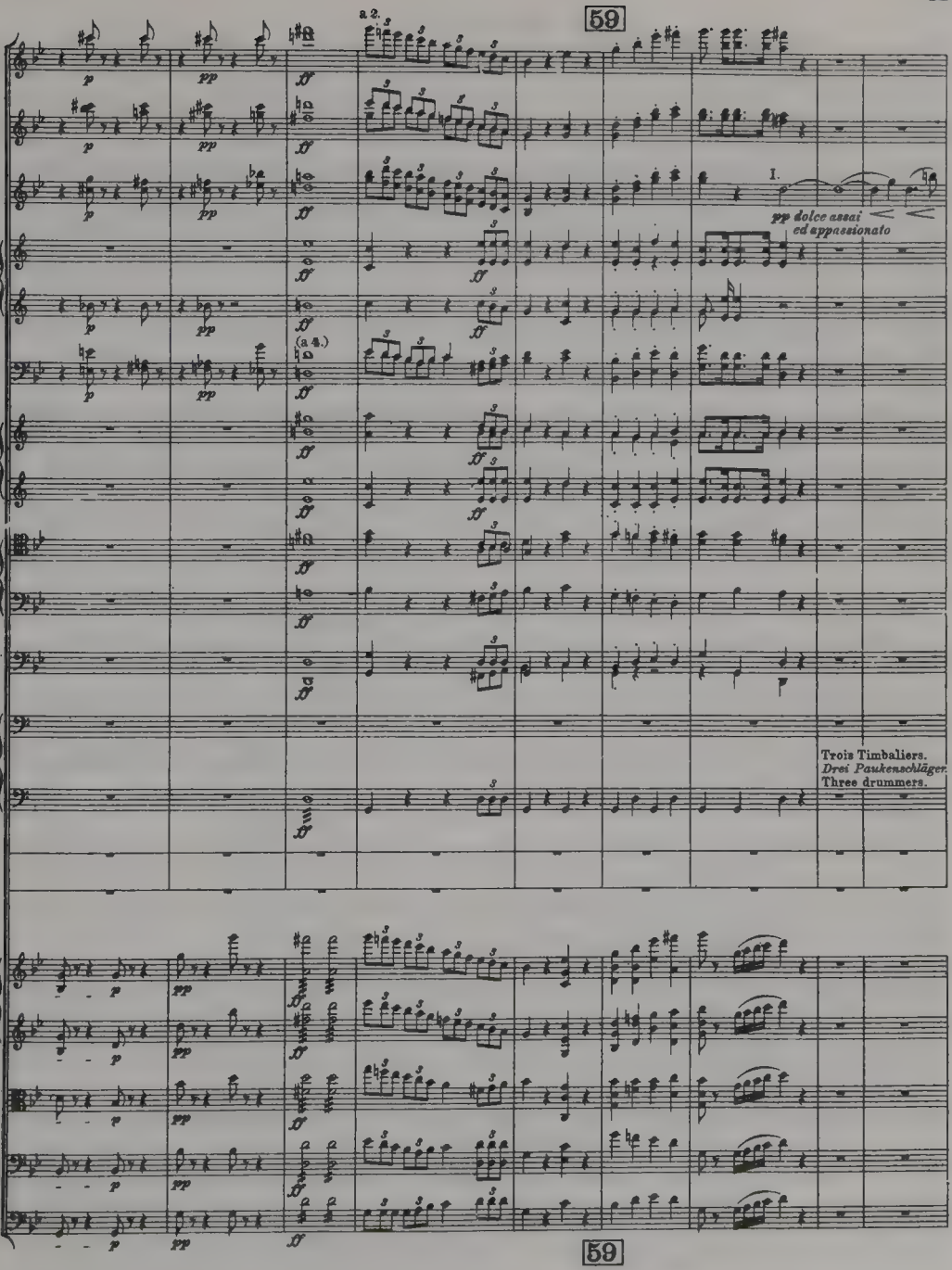

a 2.
a 2.
a 2.
a 2.
a 2.
a 2.



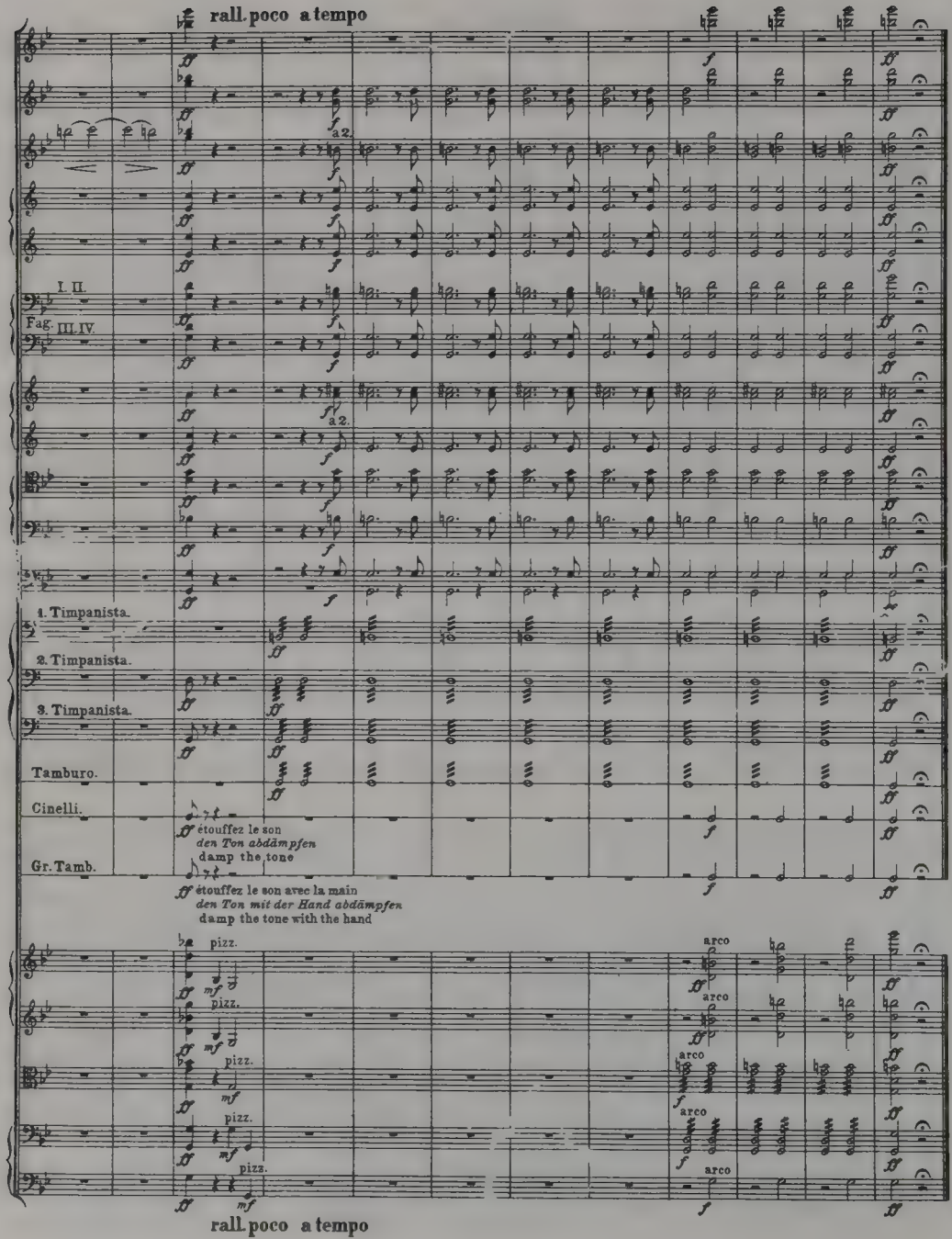
*) Il n'y a pas de faûte de copie ici; c'est bien l'accord de Sol naturel mineur qui froisse de très près l'accord de Ré bémol majeur; l'auteur recommande aux Violons et Altos de ne pas «corriger» leurs parties en mettant des ♭ aux Ré, quintes de l'accord de Sol. (Note de H. Berlioz.)

Hier ist kein Schreibfehler; der G moll-Akkord steht unmittelbar neben dem Des dur-Akkord. Der Componist ersucht die Violinisten und Bratschisten, ihre Stimmen nicht durch Vorsetzen eines ♭ zum D, der Quinte des G moll-Akkordes, zu „corrigiren".

This is no clerical error; the G-minor-chord is immediately neat to the D-flat-major chord. The composer requests the violinists and violaplayers not to "correct" their parts by placing a ♭ before the D of the fifth of the G-minor-chord.

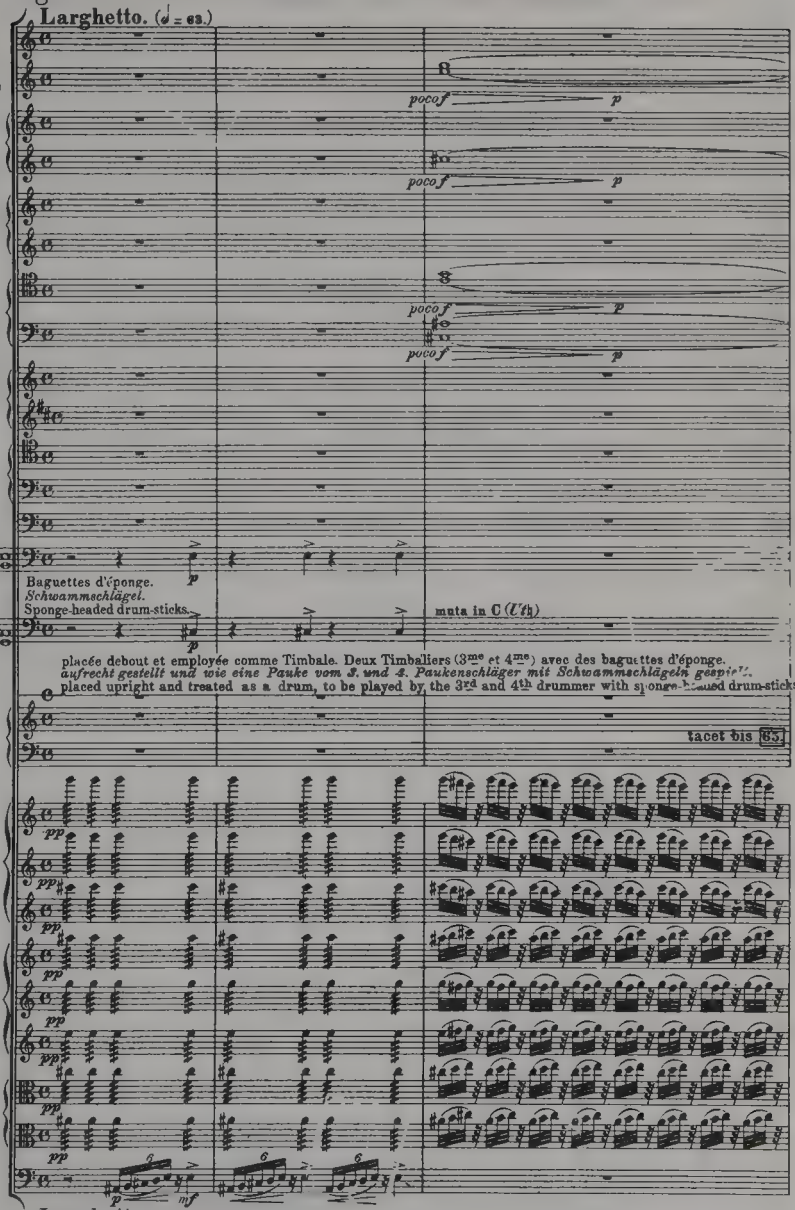

59
a 2.
I.
pp dolce assai
ed appassionato
(a 3.)
Trois Timbaliers.
Drei Paukenschläger.
Three drummers.
59

7


rall. poco a tempo
I. II.
Fag.
III. IV.
a2.
1. Timpanista.
2. Timpanista.
3. Timpanista.
Tamburo.
Cinelli.
étouffez le son
den Ton abdämpfen
damp the tone
Gr. Tamb.
étouffez le son avec la main
den Ton mit der Hand abdämpfen
damp the tone with the hand
pizz.
arco
rall. poco a tempo

Hexensabbath.

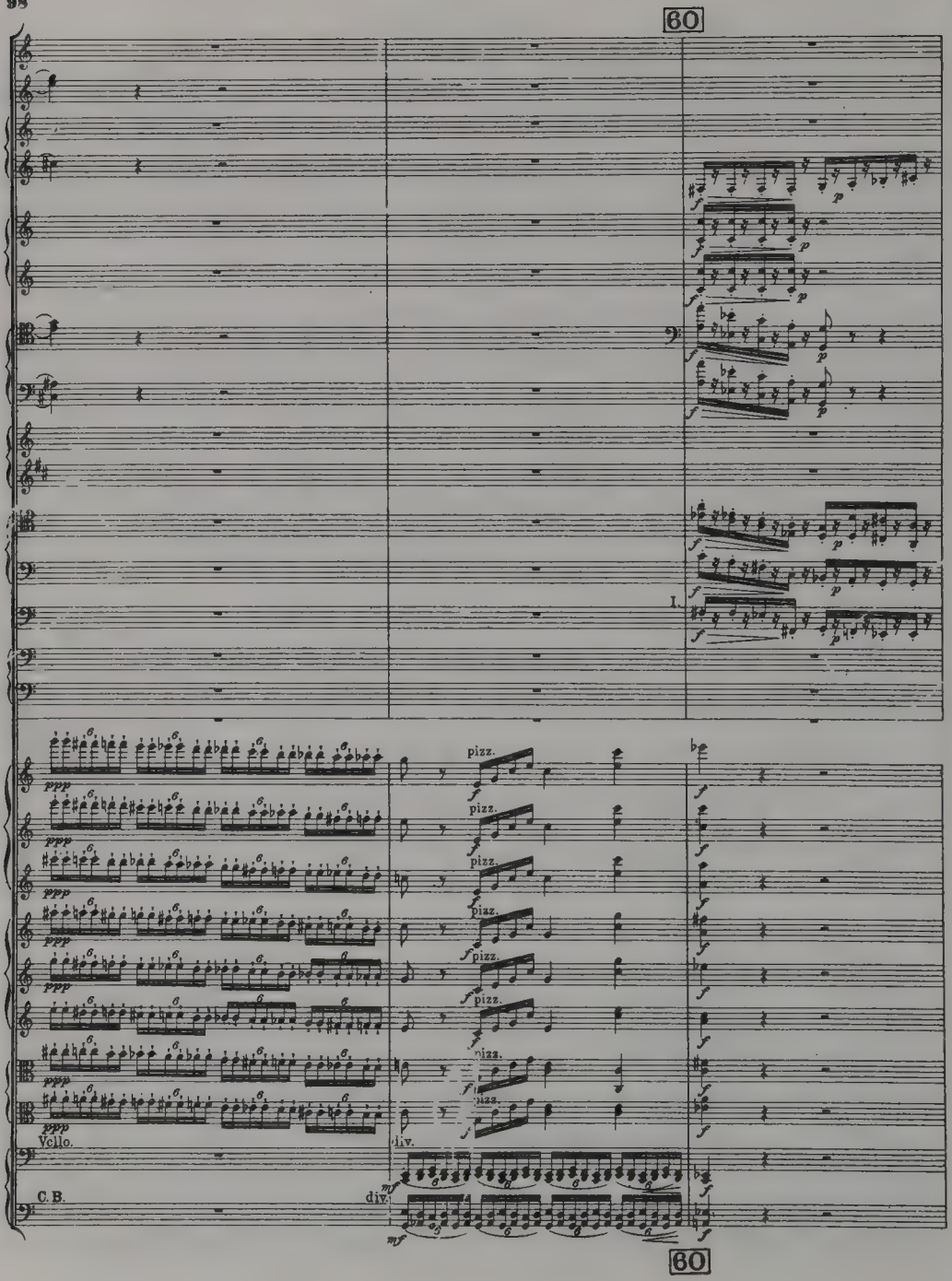
Songe d'une nuit du Sabbat. A witches' sabbath.

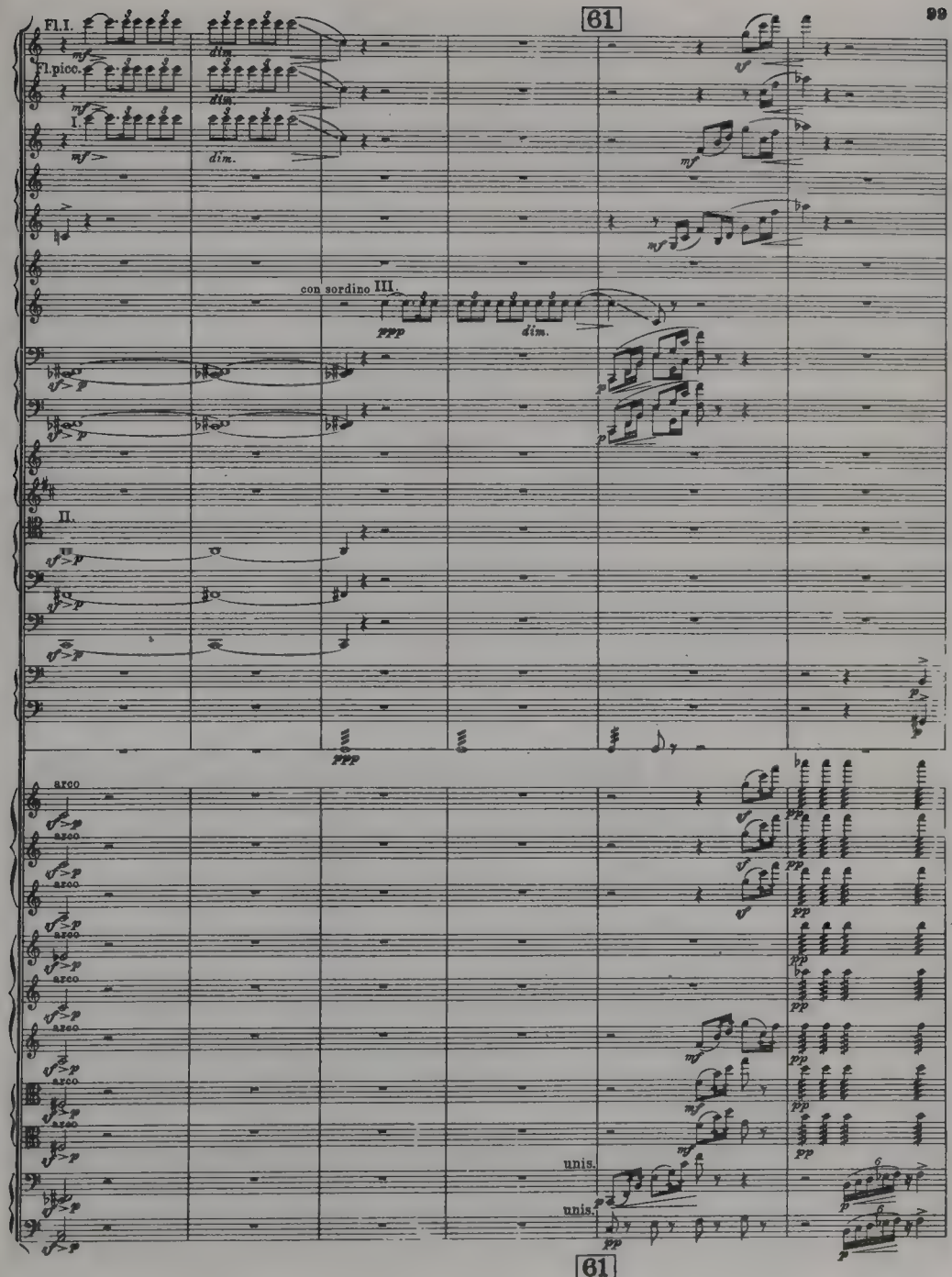


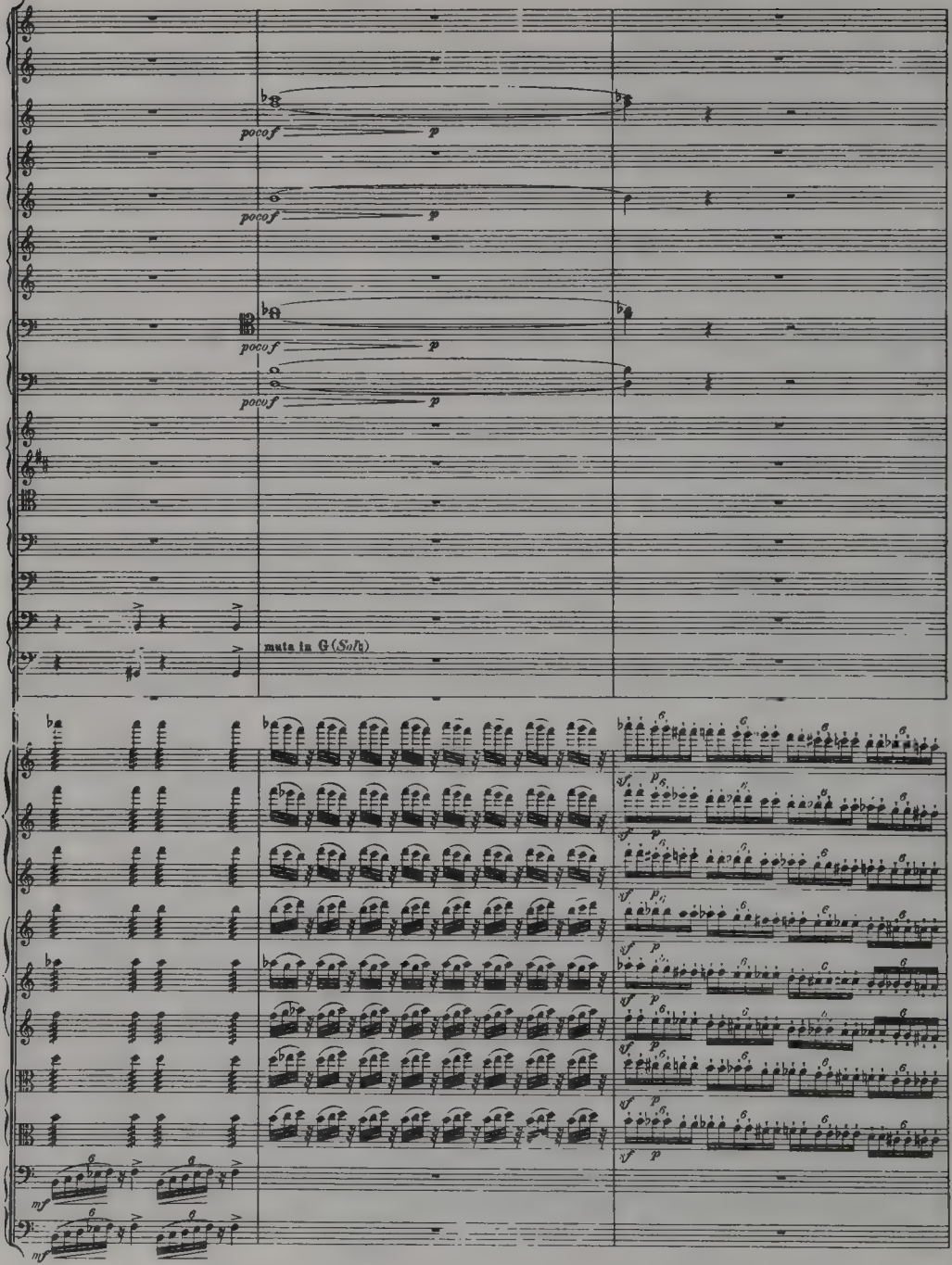
Si l'on ne peut trouver deux Cloches assez graves pour sonner l'un des trois UT et l'un des trois SOL qui sont écrits, il vaut mieux employer des Pianos. Ils exécuteront alors la partie de Cloche en double octave, comme elle est écrite. (Note de H. Berlioz.)

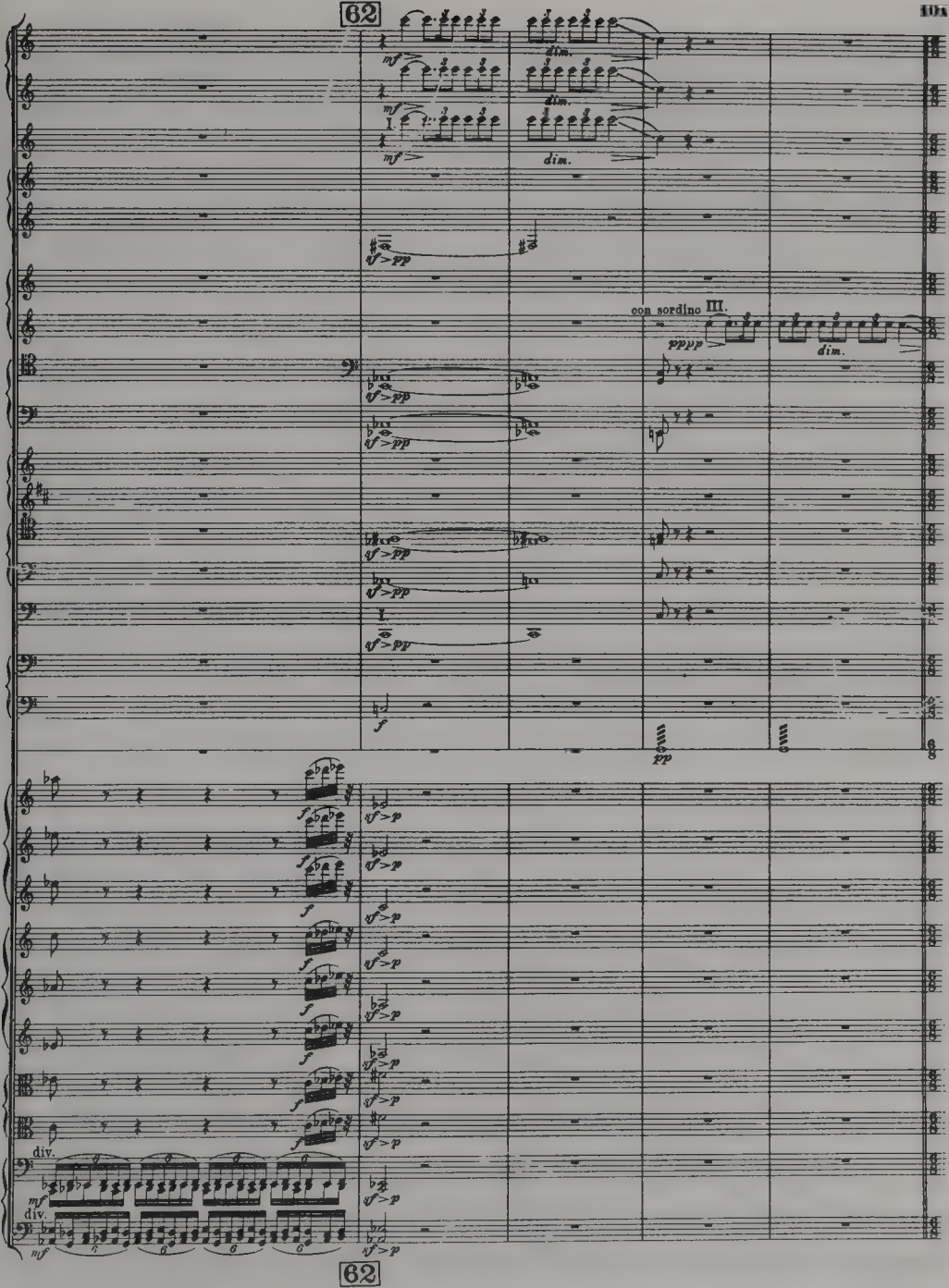
Kann man nicht zwei Glocken finden, welche gross genug sind, um eines der drei C und eines der drei G, die vorgeschrieben sind, erklingen zu lassen, so ist es besser, die Klaviere zu verwenden. Man spielt dann die Glockenpartie in doppelter Octave, so wie sie geschrieben ist.

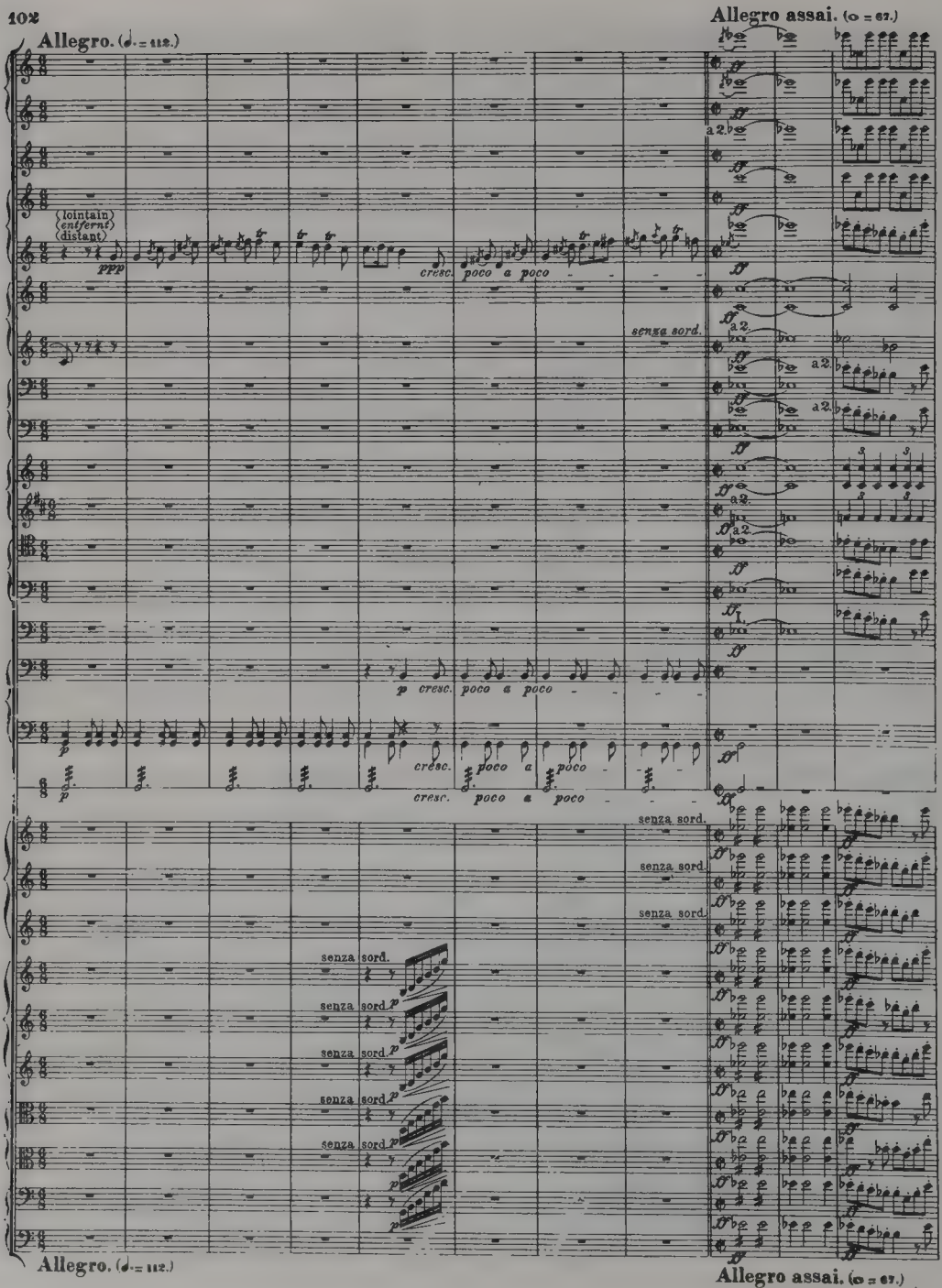
If 2 bells are not available which are large enough to produce one of the Cs and one of the 3 Gs as written, it is better to use the pianofortes. In such event the bell-part must be played with double-octaves as written.

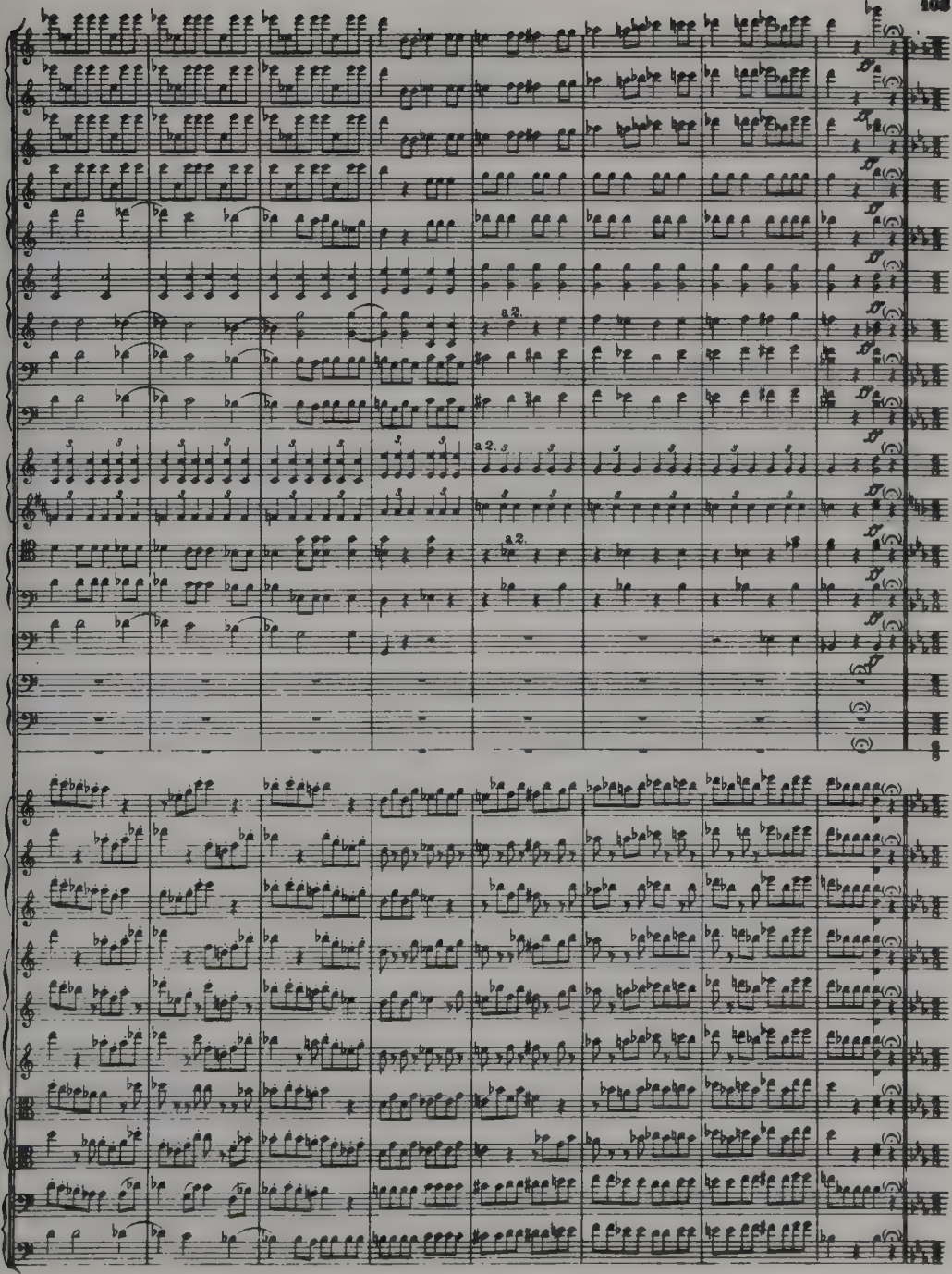

60
I.
pizz.
Vcllo.
C.B.
div.
60


61
Fl.I.
Fl.picc.
I.
II.
con sordino III.
arco
unis.
unis.
61


pocof
p
pocof
p
pocof
p
pocof
p
muta in G (Solo)
sf
p
mf


62
mf
dim.
mf
dim.
mf
dim.
sf>pp
con sordino III.
ppppp
dim.
sf>pp
sf>pp
sf>pp
sf>pp
sf>pp
f
pp
sf>p
div.
mf
div.
mf
62


Allegro. (♩. = 112.)
Allegro assai. (○ = 67.)
(lointain)
(entfernt)
(distant)
ppp
cresc. poco a poco
senza sord.
a2.
p cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
senza sord.
Allegro. (♩. = 112.)
Allegro assai. (○ = 67.)


a2.
a2.
a2.

63

Allegro. (♩. = 104.)

Fl. picc.

Ob.

Clar. I in Es (Mib).

Clar. II in C (Ut).

Fag.

Viol. I unis.

Viol. II unis.

Viola unis.

Vcllo.

C.B.

Allegro. (♩. = 104.)

63

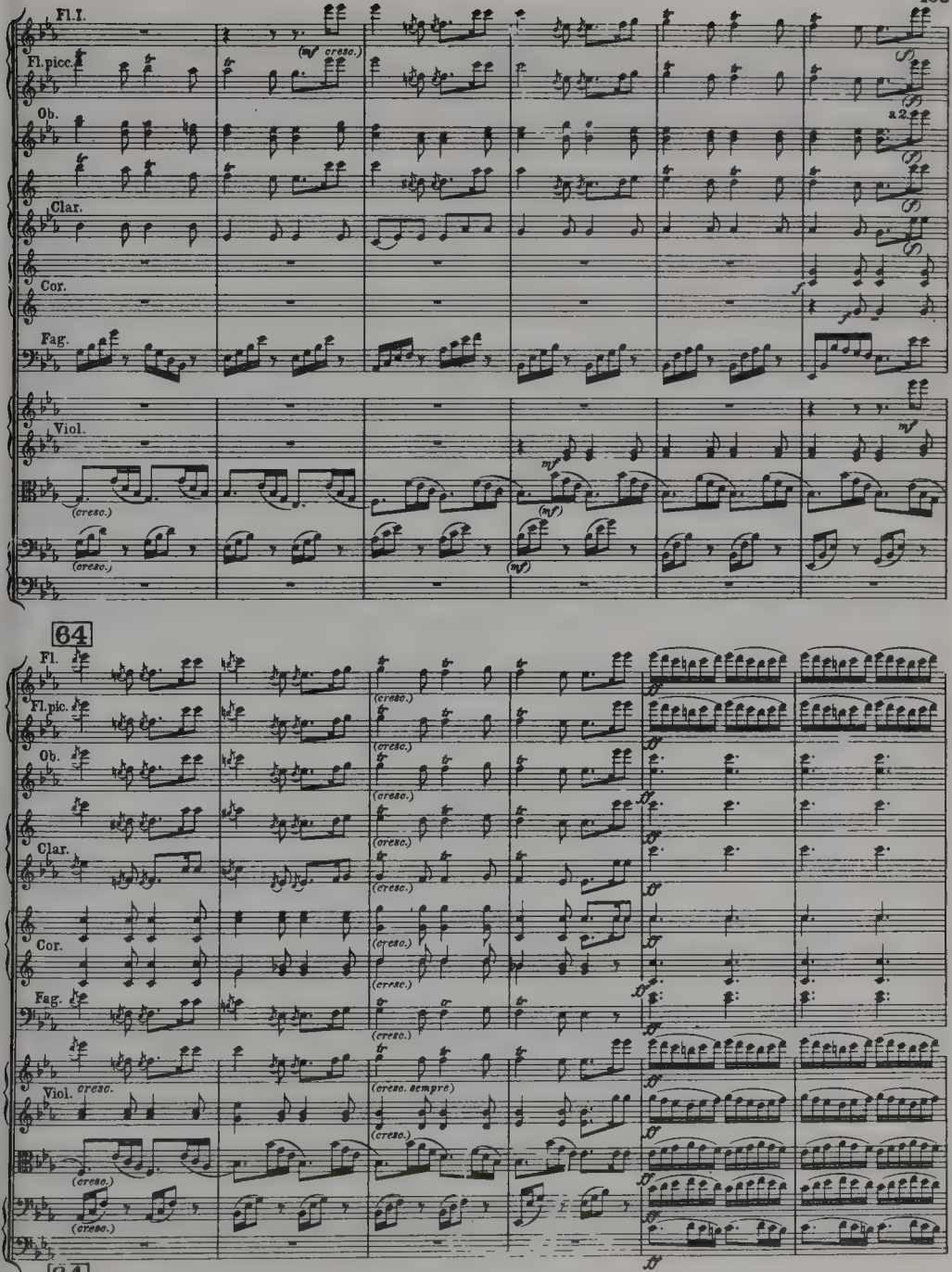
Fl. picc.

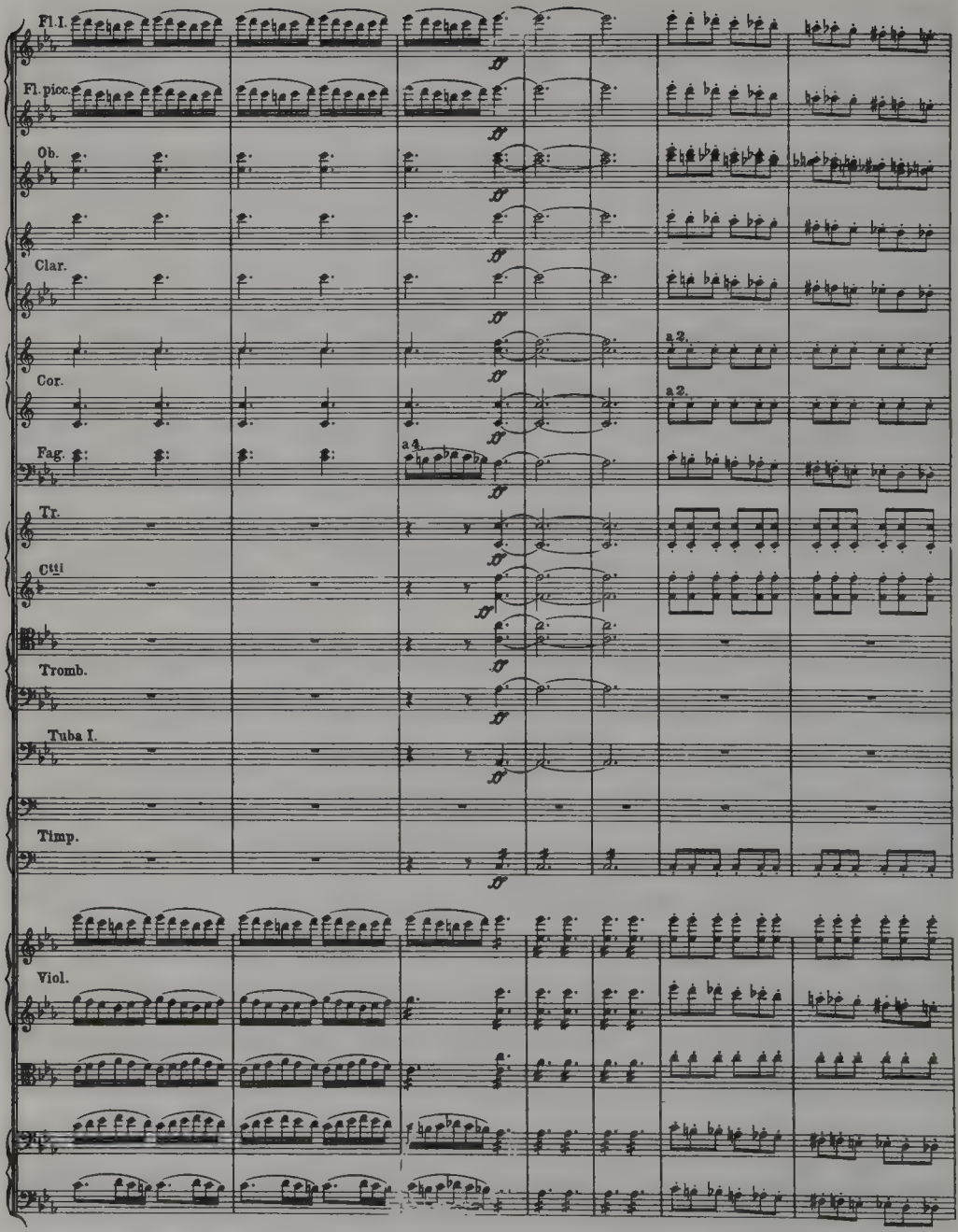
Ob.

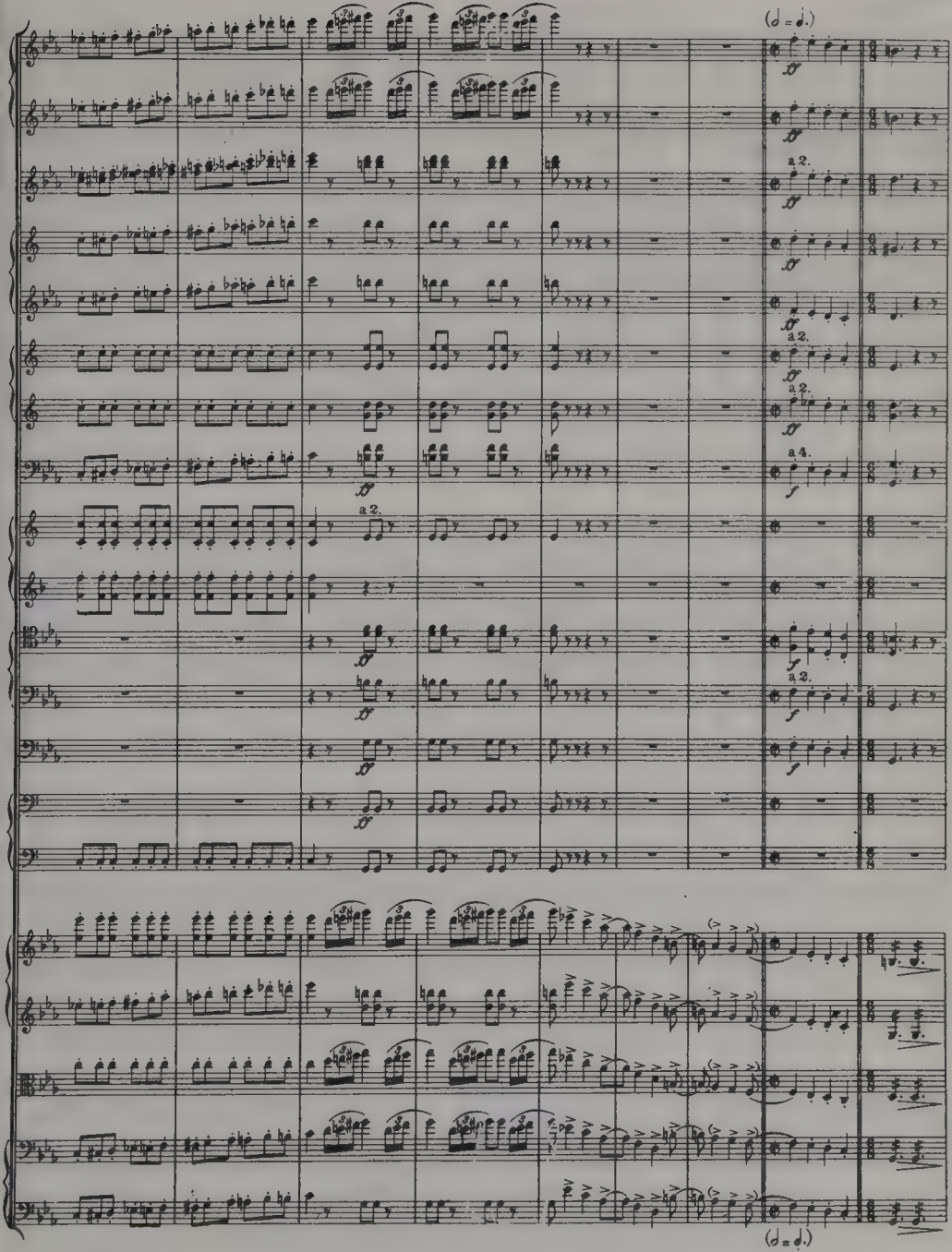
Clar.

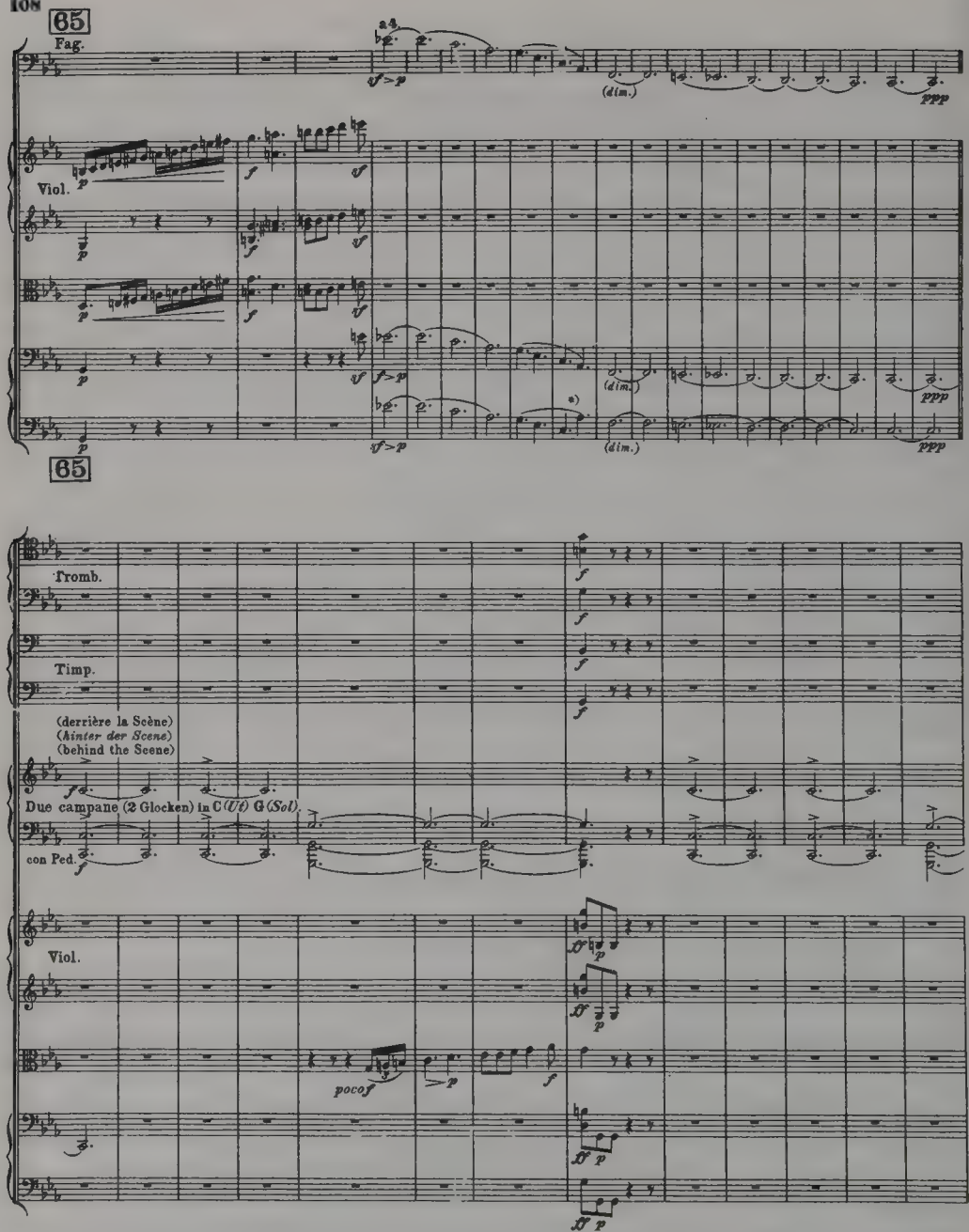
Fag.

Viol.

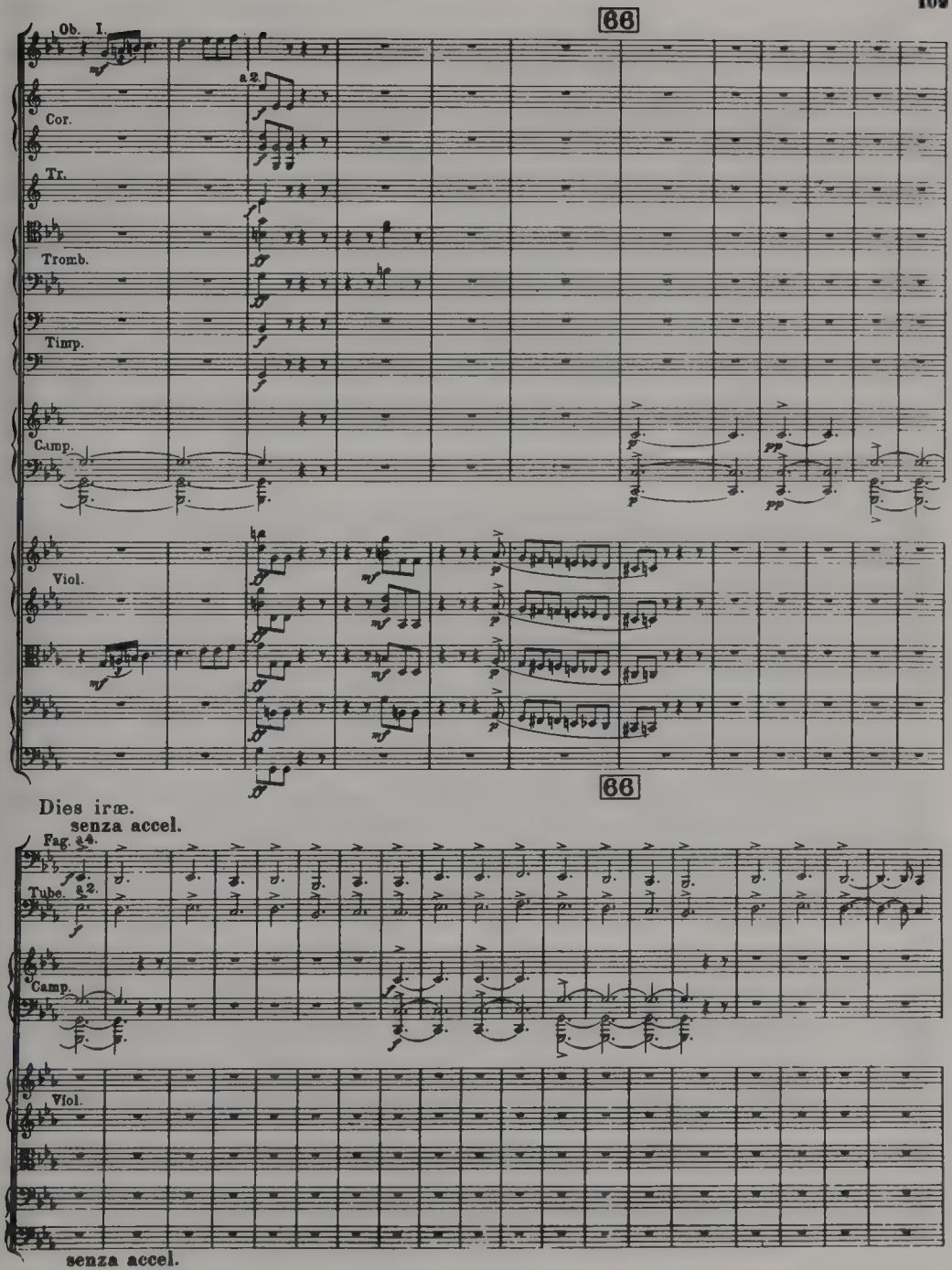

Fl.I.
Fl.picc.
Ob.
Clar.
Cor.
Fag.
Viol.
64
Fl.
Fl.pic.
Ob.
Clar.
Cor.
Fag.
Viol.
64

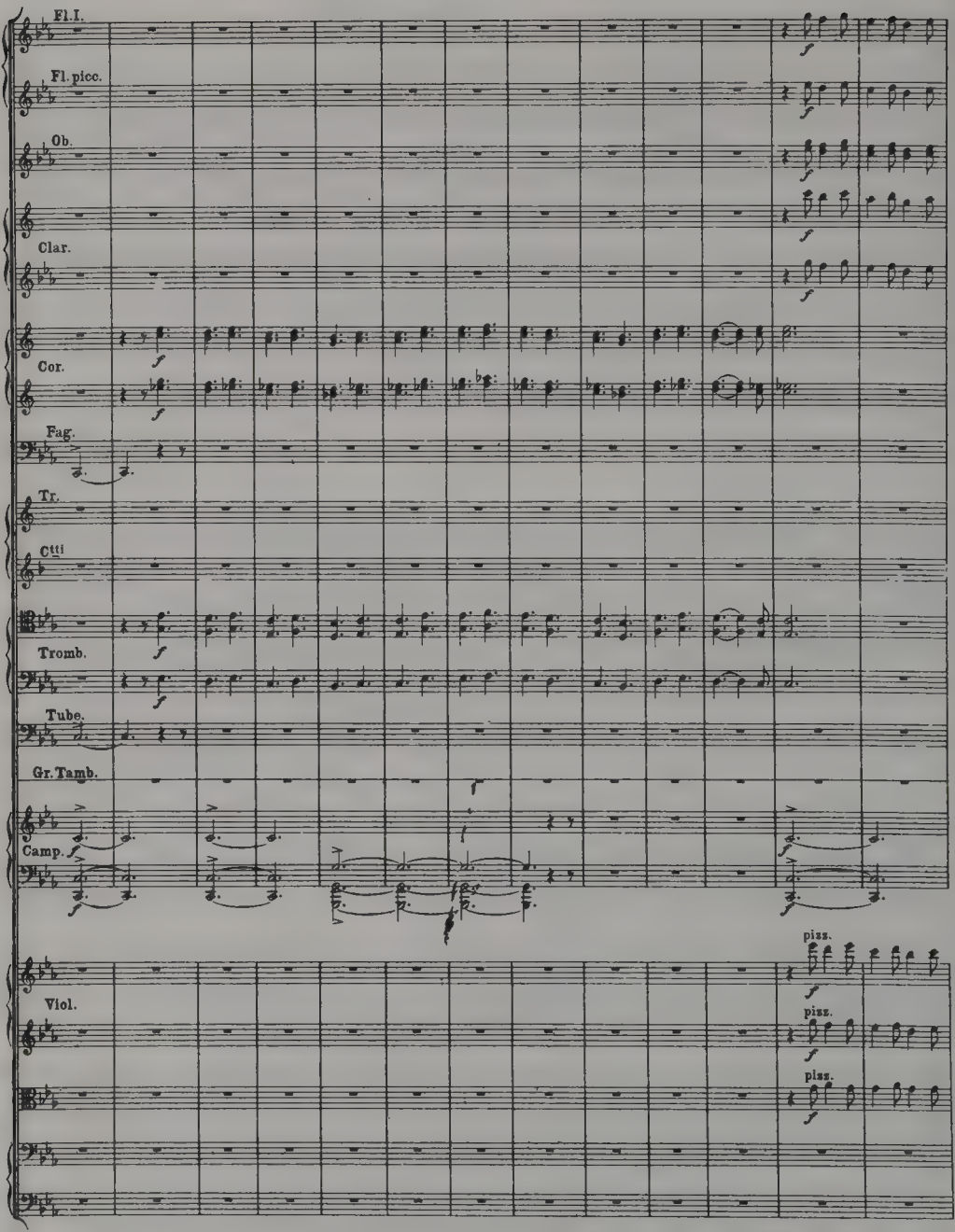

Fl. I.
Fl. picc.
Ob.
Clar.
Cor.
a 2.
a 2.
Fag.
a 4.
Tr.
Ctti
Tromb.
Tuba I.
Timp.
Viol.

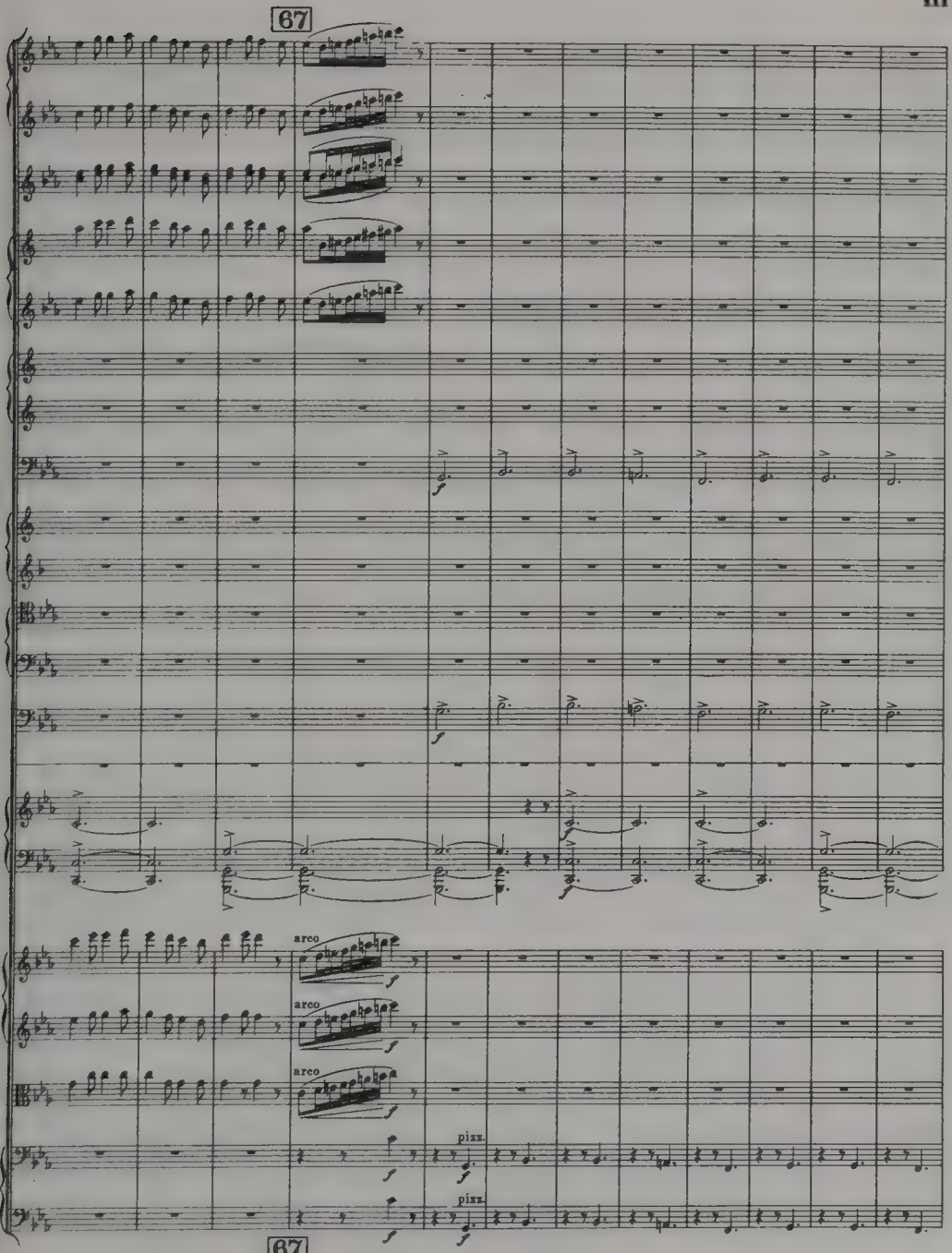

(♩ = ♩.)
a 2.
a 4.
(♩ = ♩.)

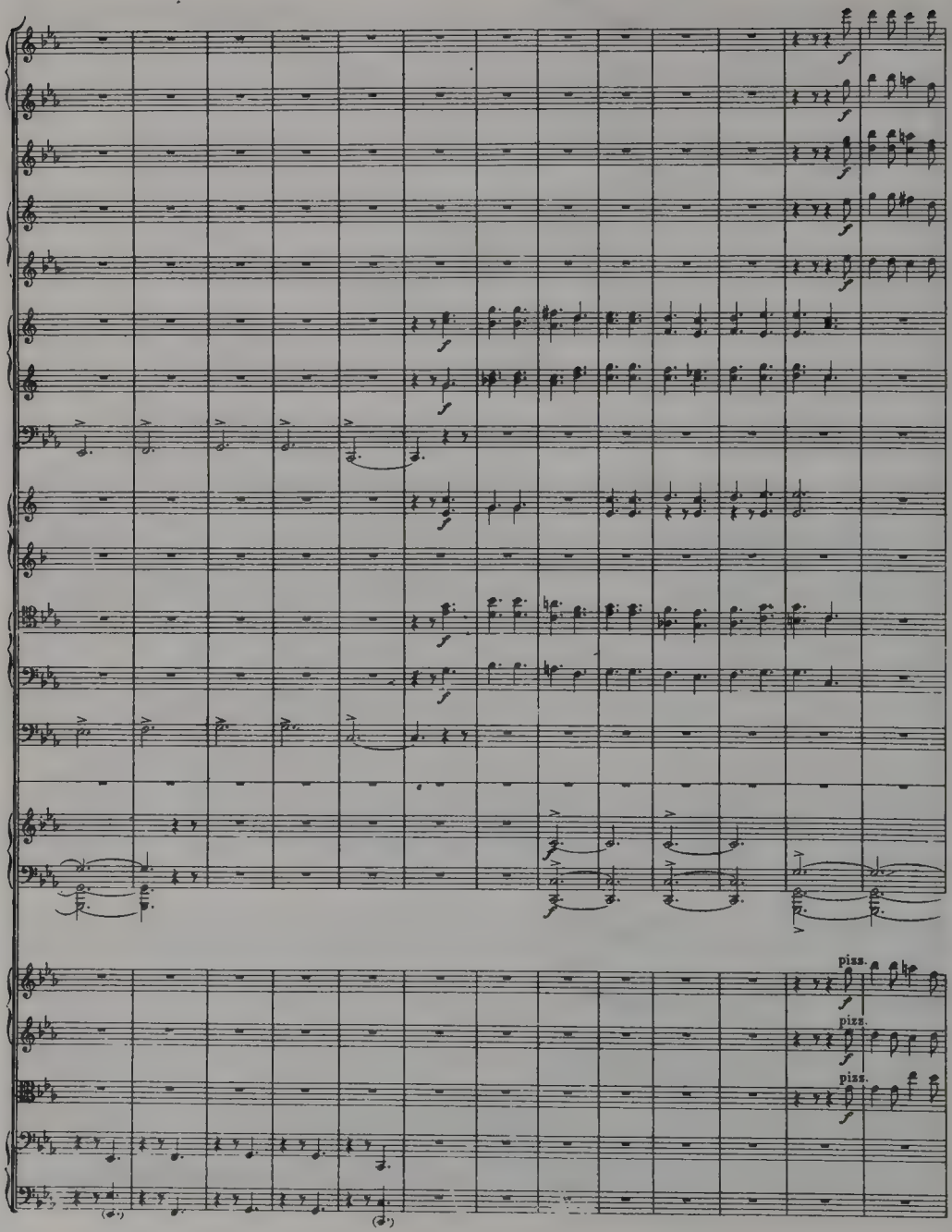


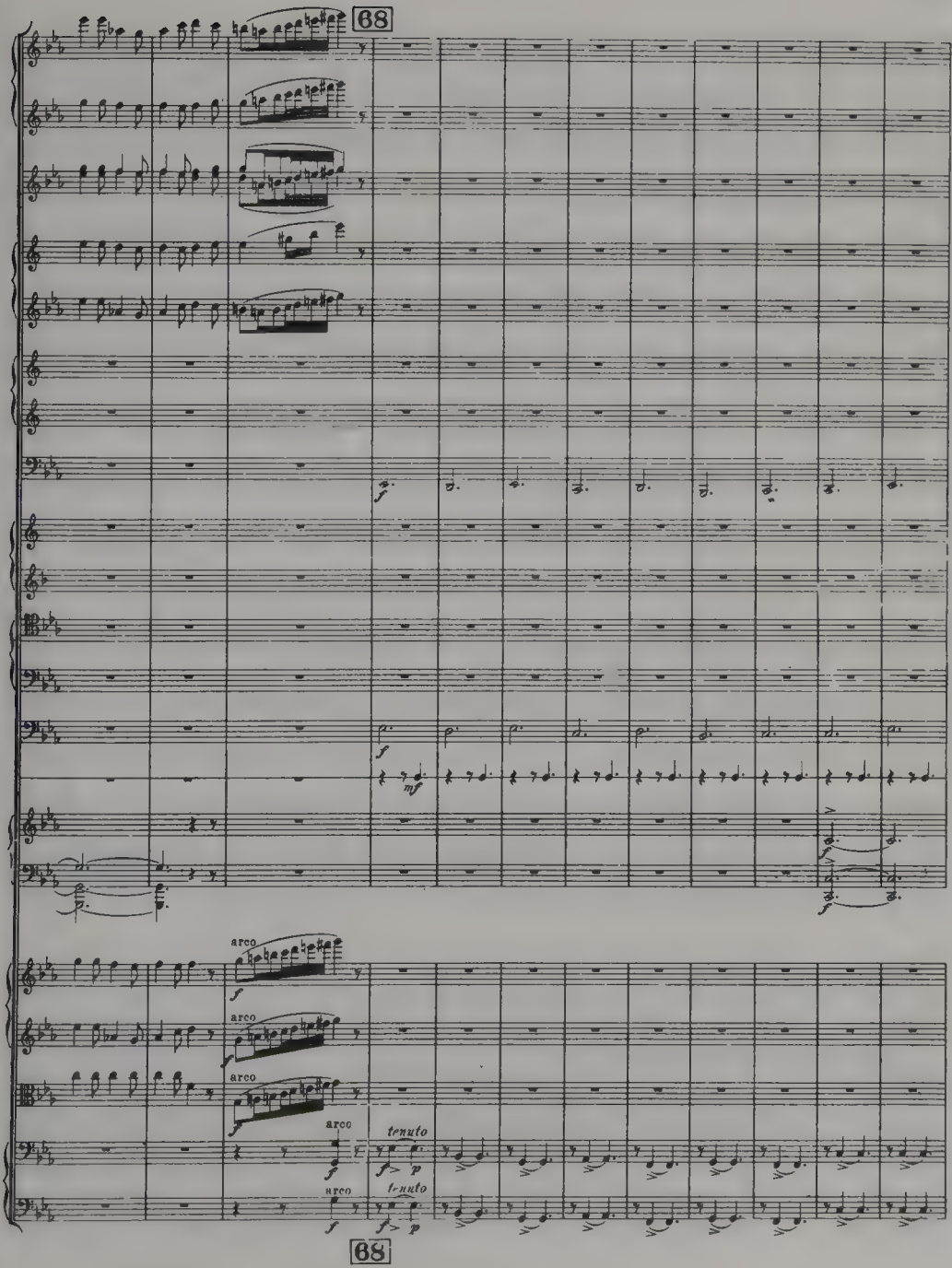
*) Die Herausgeber empfehlen, die folgenden Takte auf fünfsaitigen Contrabässen in der tiefen Octave zu spielen.
Les mesures suivantes se jouent une octave plus bas sur la contrebasse à 5 cordes. (Note des Éditeurs.)
The editor wishes the following bars to be played on a 5-string double-bass in the lower octave.

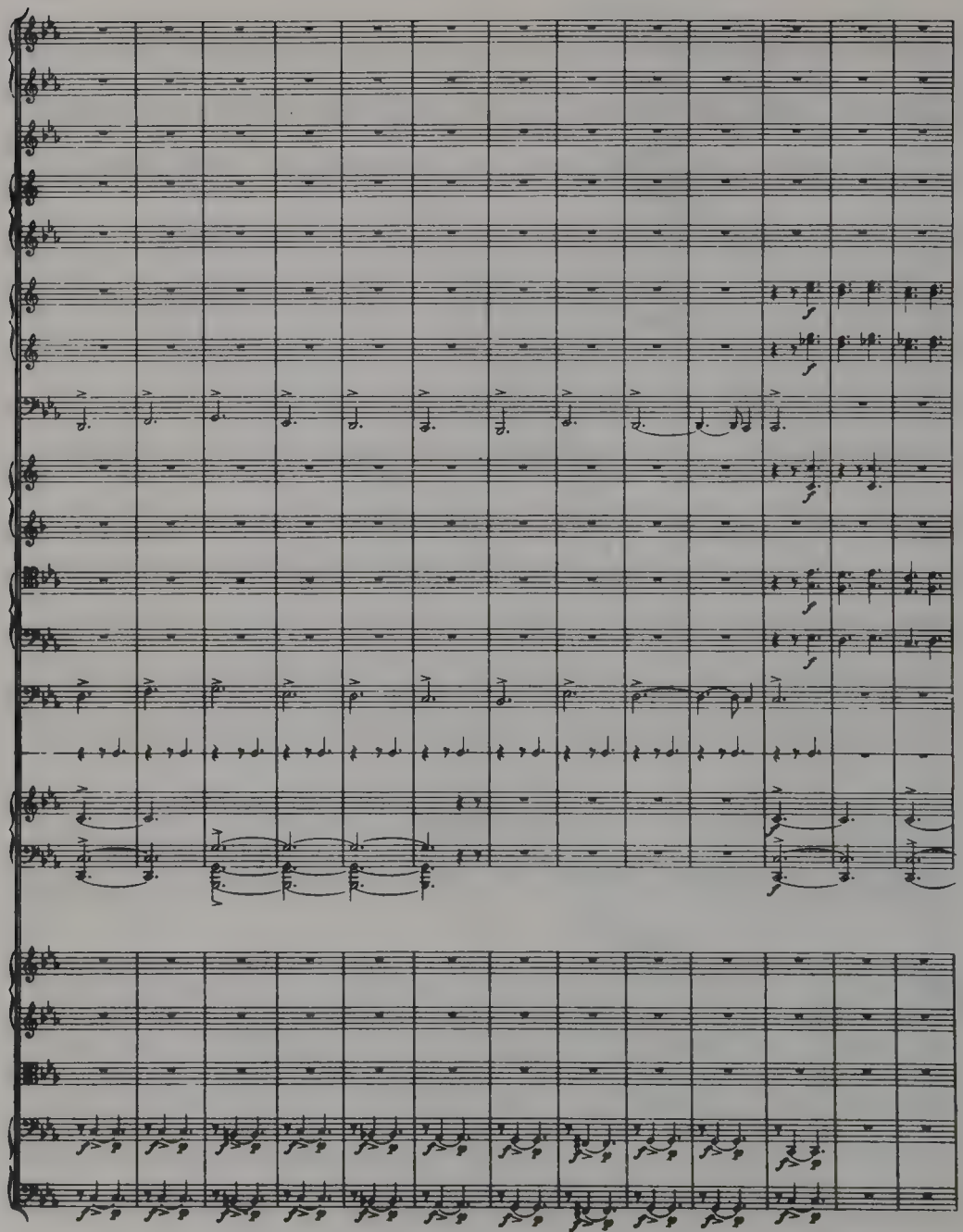

66
Ob. I.
a 2.
Cor.
Tr.
Tromb.
Timp.
Camp.
Viol.
66
Dies iræ.
senza accel.
Fag. a 4.
Tube. a 2.
Camp.
Viol.
senza accel.

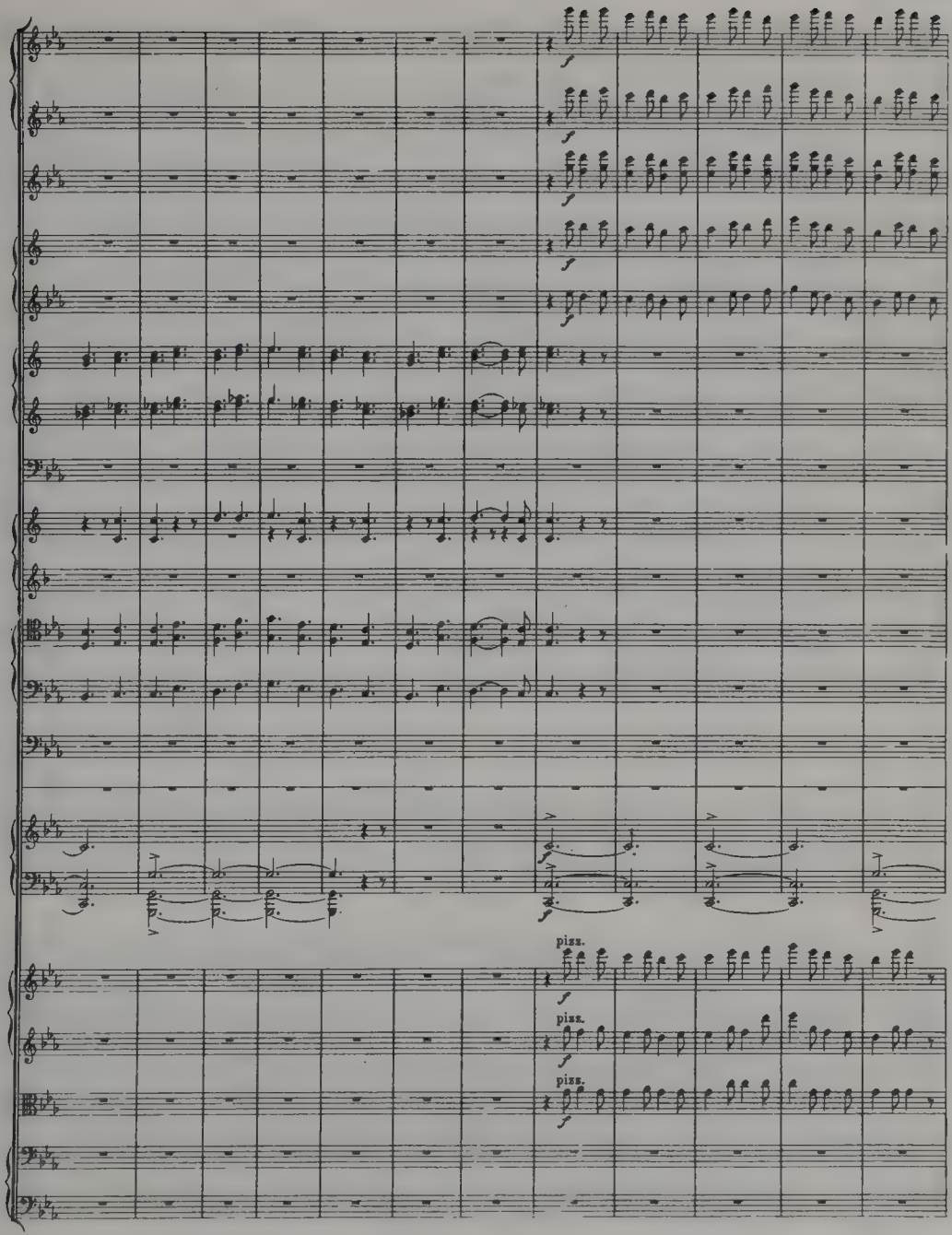

Fl.I.
Fl.picc.
Ob.
Clar.
Cor.
Fag.
Tr.
Ctti
Tromb.
Tube.
Gr.Tamb.
Camp.
Viol.
pizz.
pizz.
pizz.

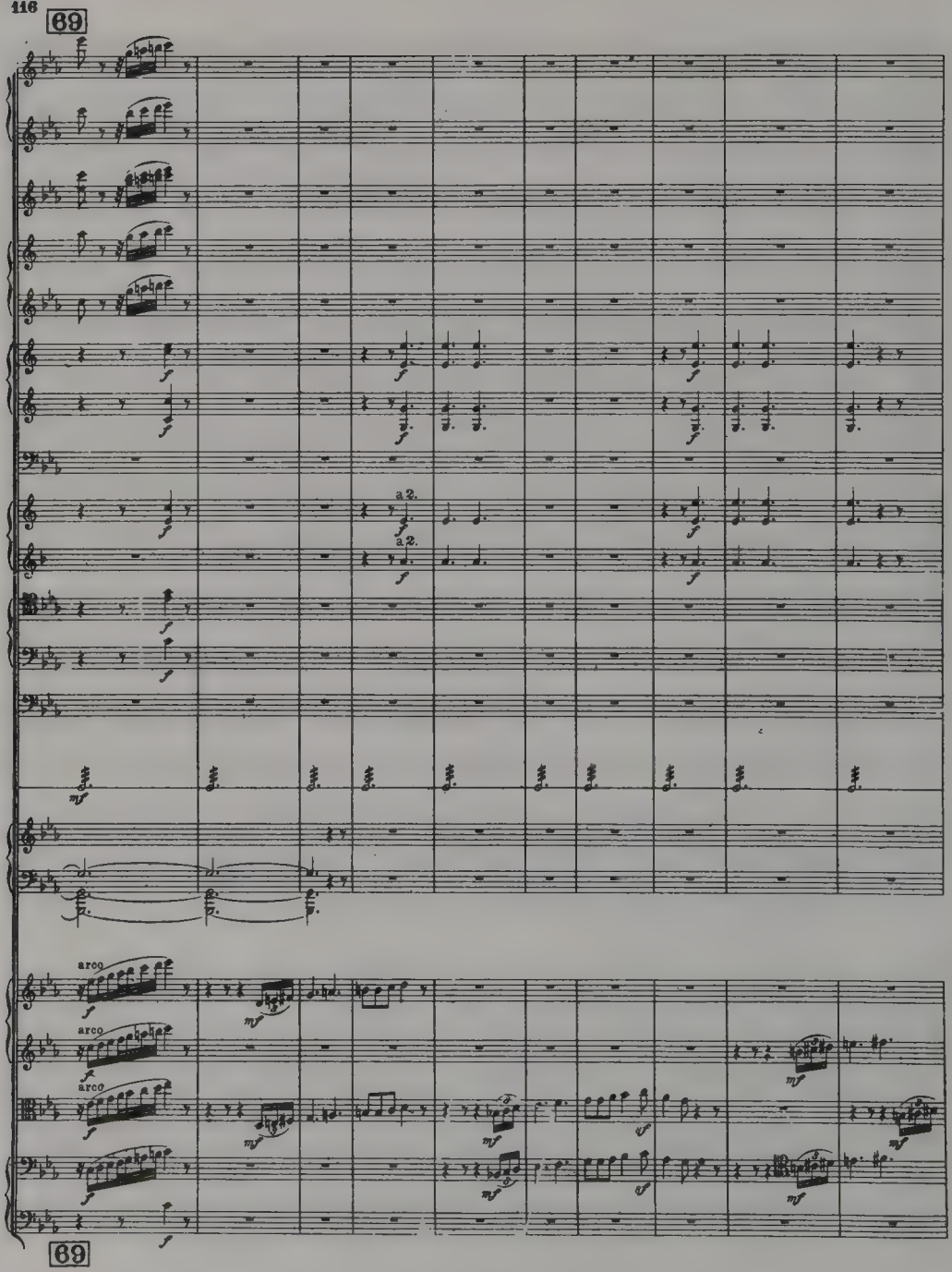

67
arco
arco
arco
pizz.
pizz.
67

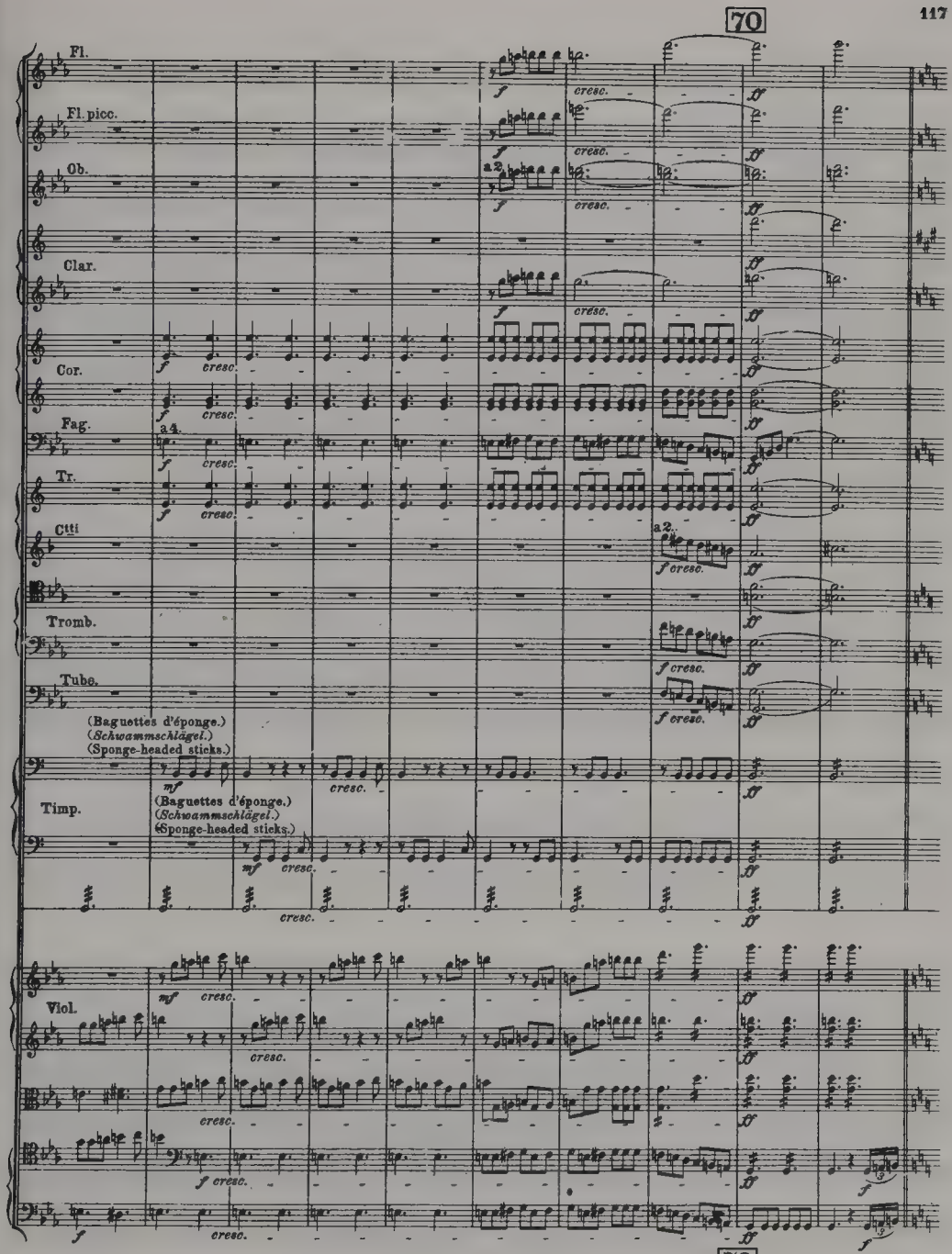

pizz.
pizz.
pizz.


68
arco
tenuto
68



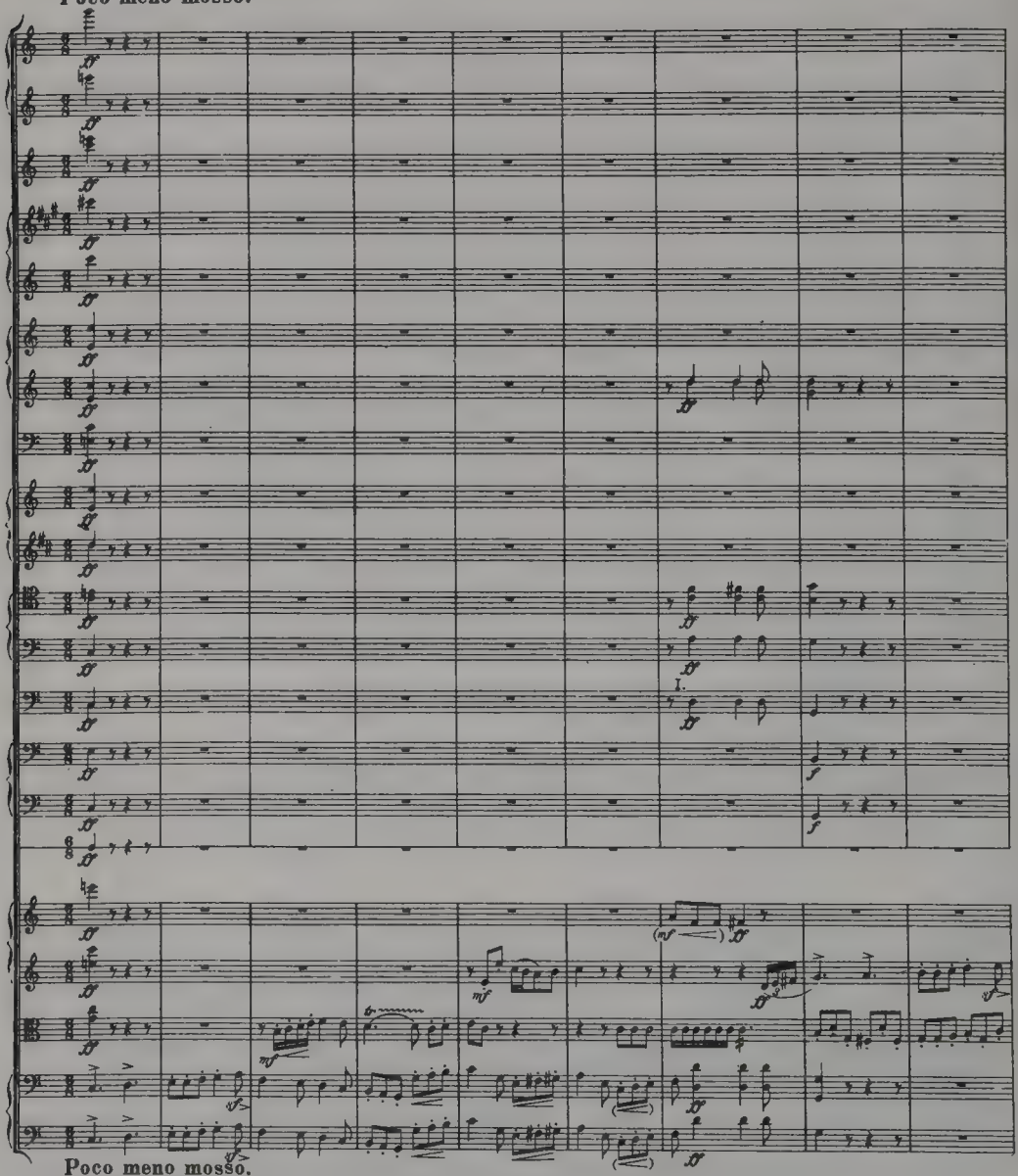

piss.
piss.
piss.


69
a 2.
a 2.
arco
arco
arco
69

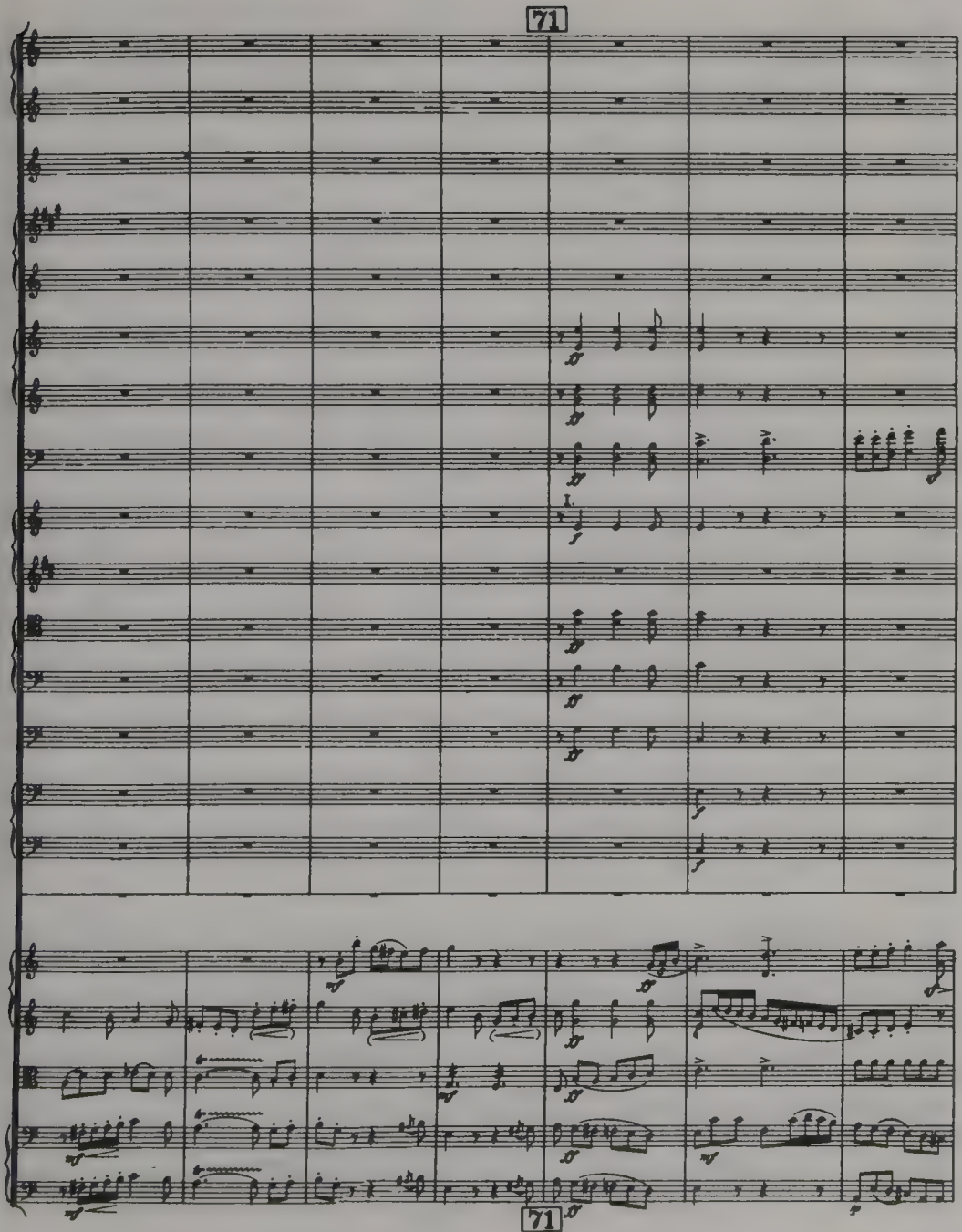

70
Fl.
Fl. picc.
Ob.
Clar.
Cor.
Fag.
Tr.
Ctti
Tromb.
Tube.
(Baguettes d'éponge.)
(Schwammschlägel.)
(Sponge-headed sticks.)
Timp.
(Baguettes d'éponge.)
(Schwammschlägel.)
(Sponge-headed sticks.)
Viol.
70

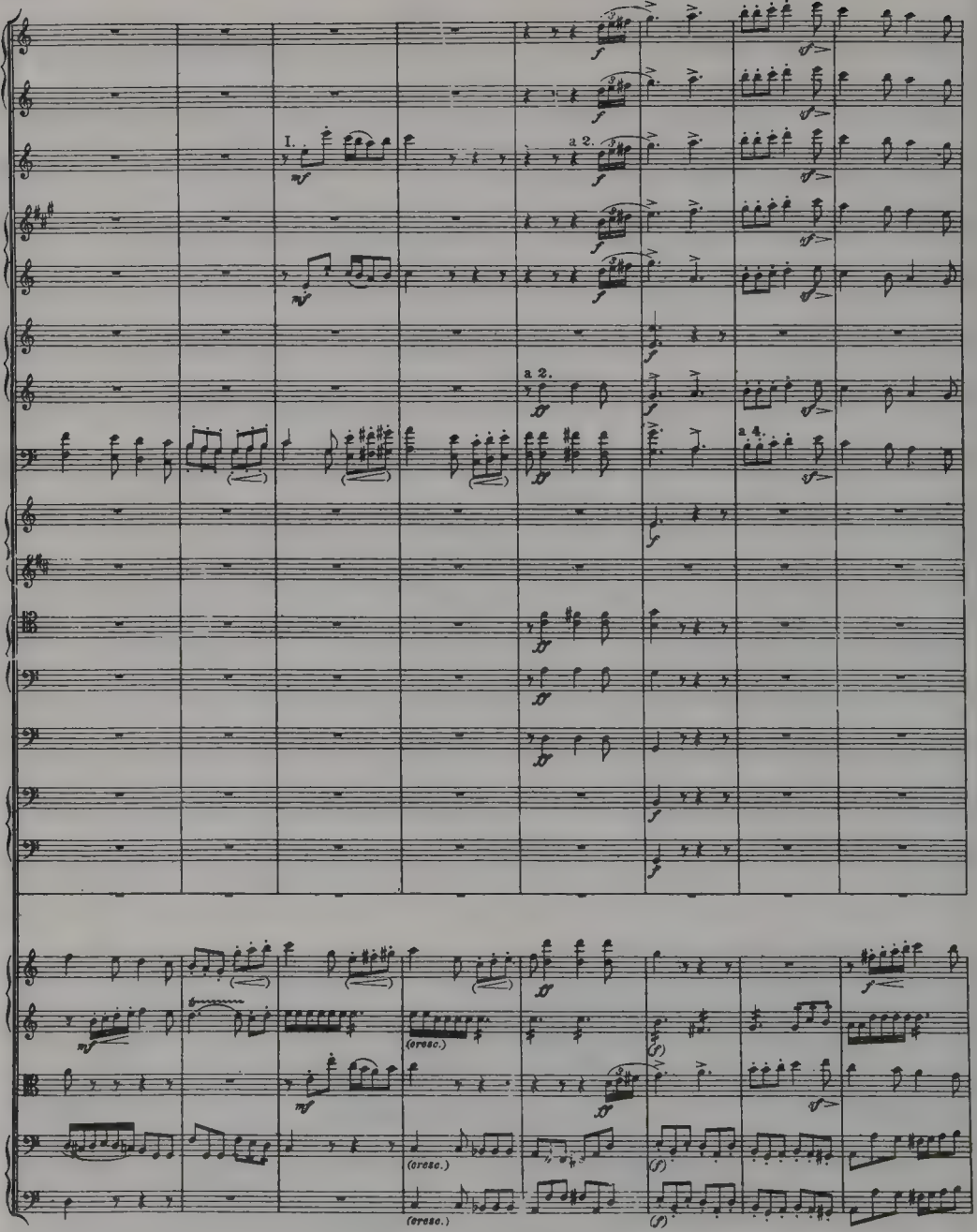
Hexenrundtanz.
Ronde du Sabbat.
Witches' round dance.

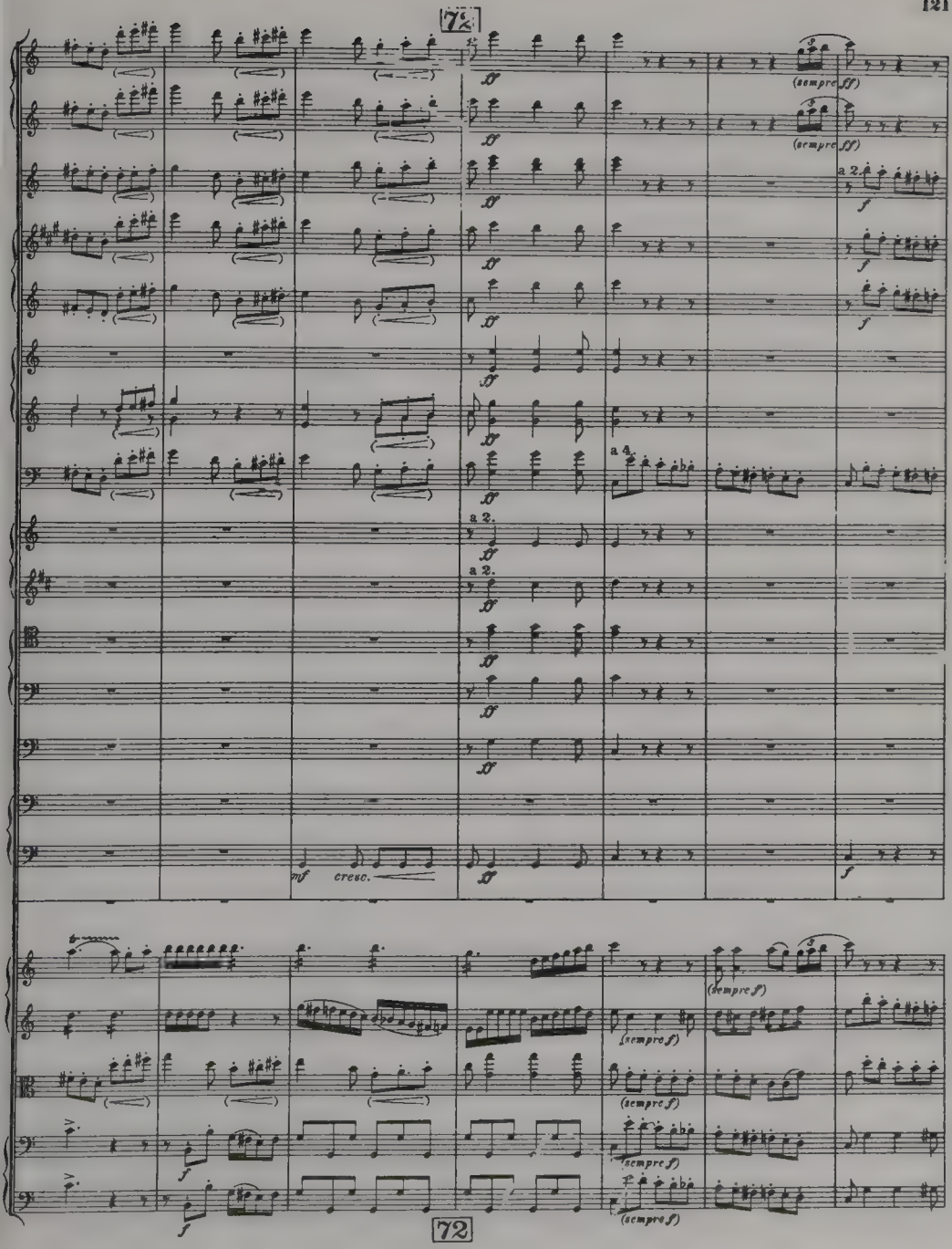
Poco meno mosso.*)

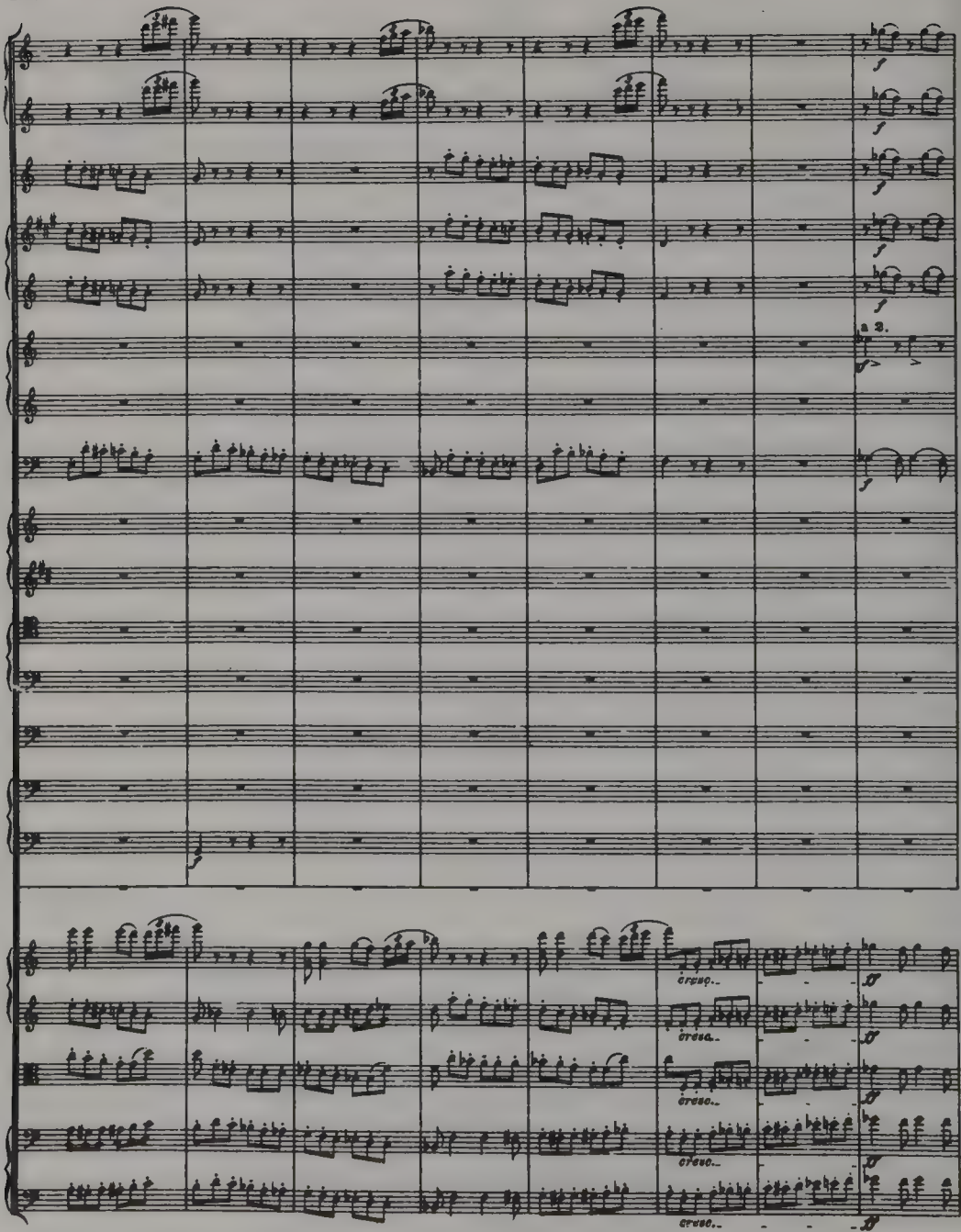


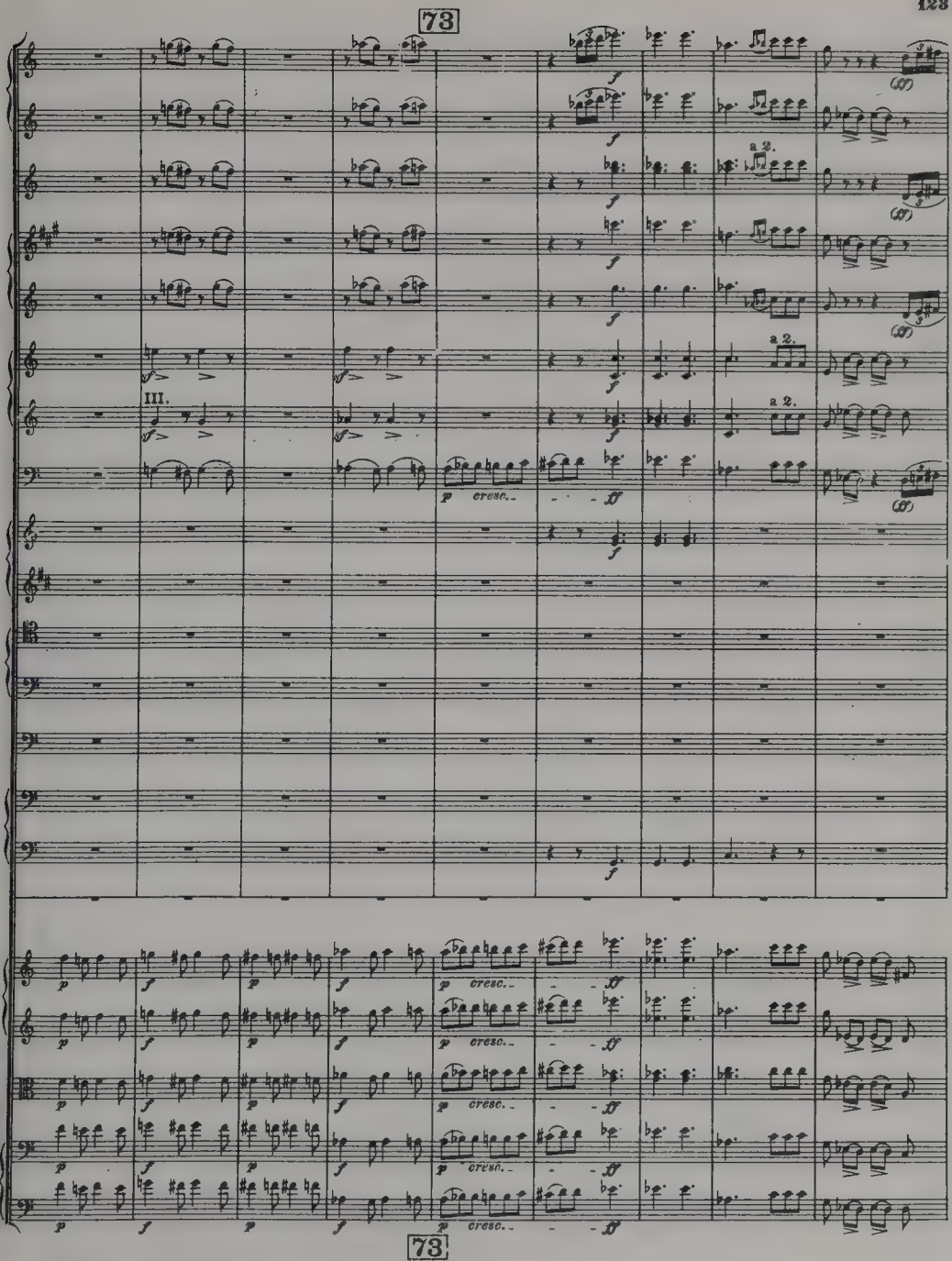
*) Le mouvement, qui a dû s'animer un peu, redevient ici comme au chiffre 63 Allegro (♩. = 104)
Das Zeitmaass, welches sich etwas belebt hat, wird hier wieder wie bei Ziffer 63 Allegro (♩. = 104)
The movement, which has animated itself, is here again as at number 63 Allegro (♩. = 104)

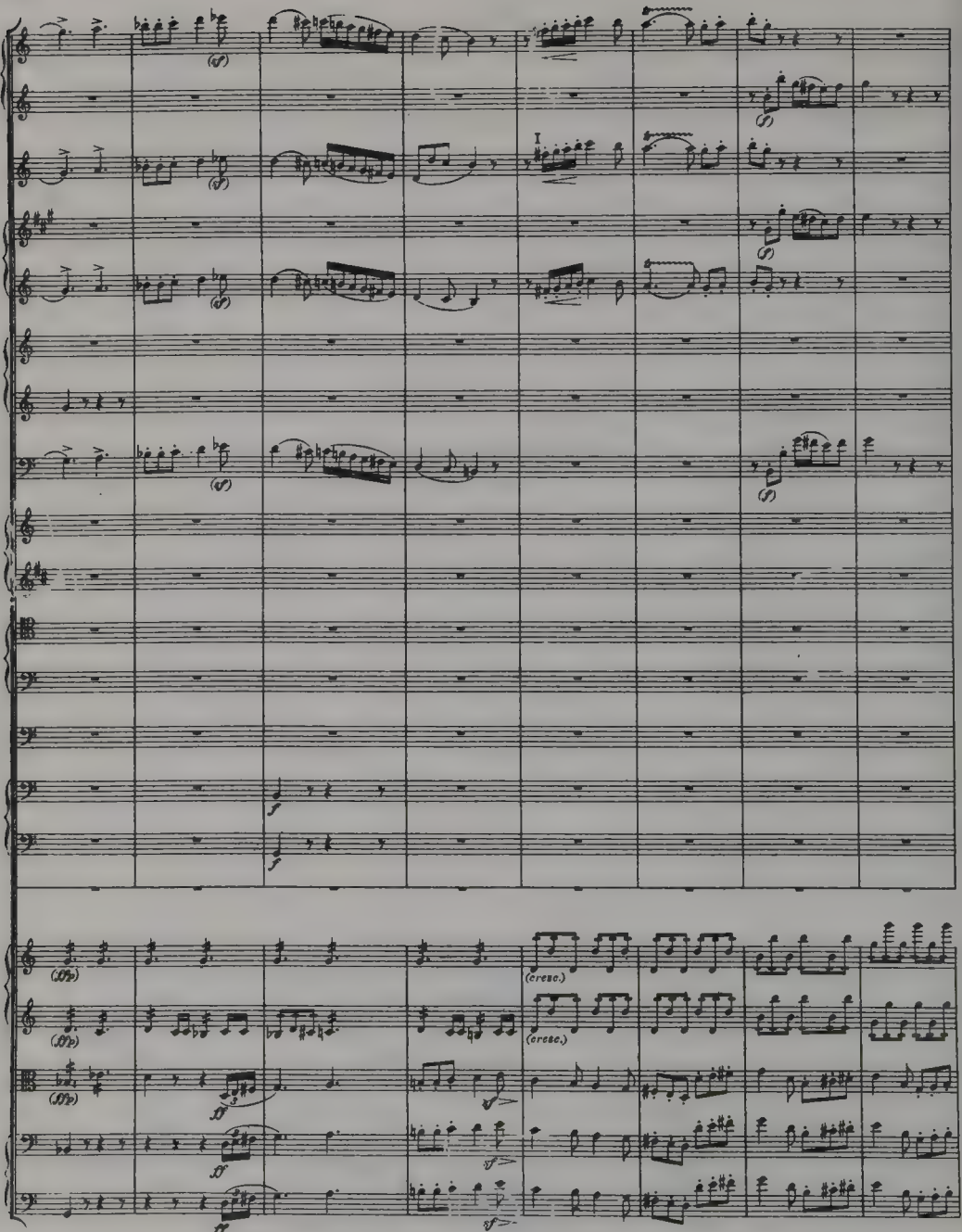

71
71

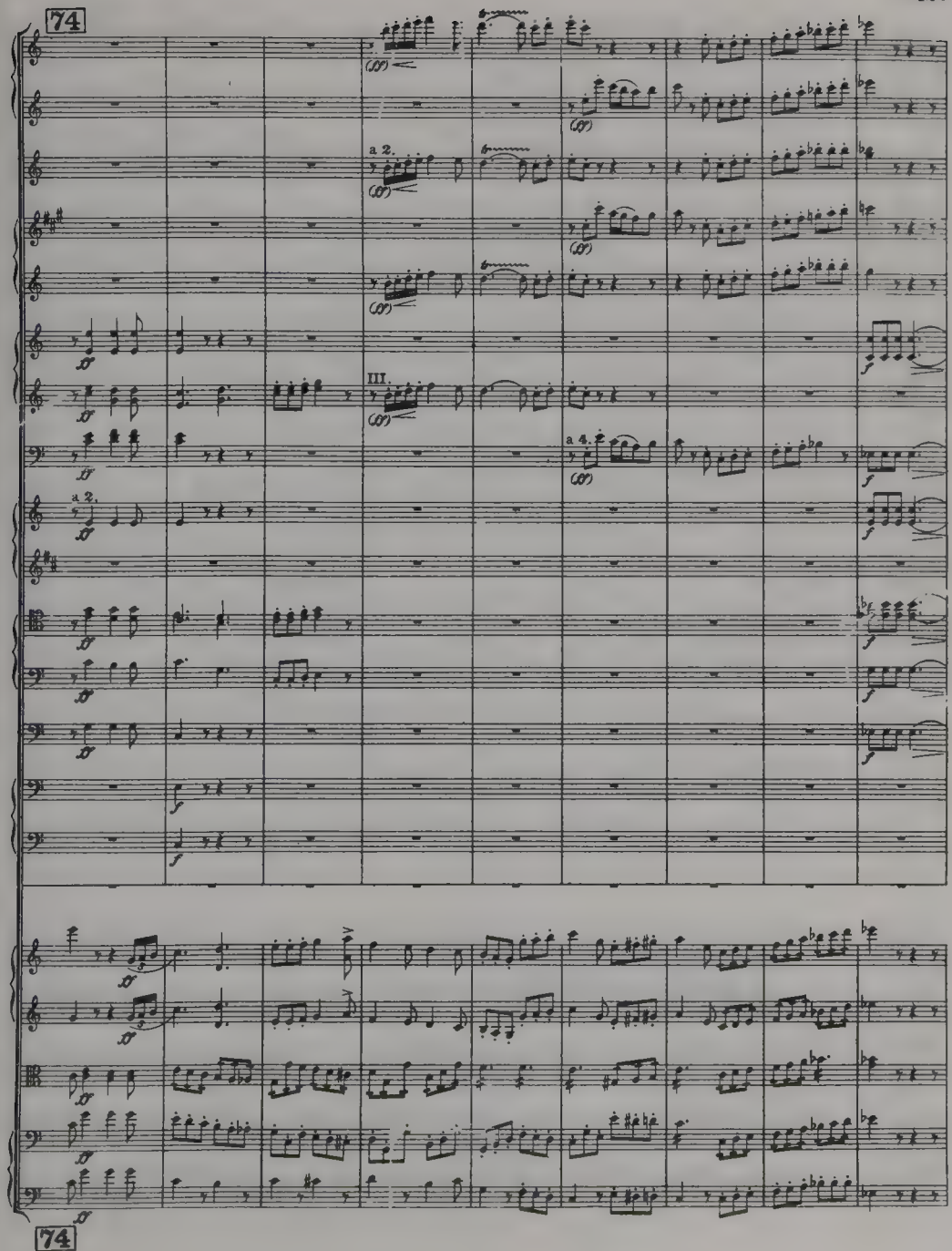

I.
a 2.
a 2.
a 4.
(cresc.)
(cresc.)
(cresc.)

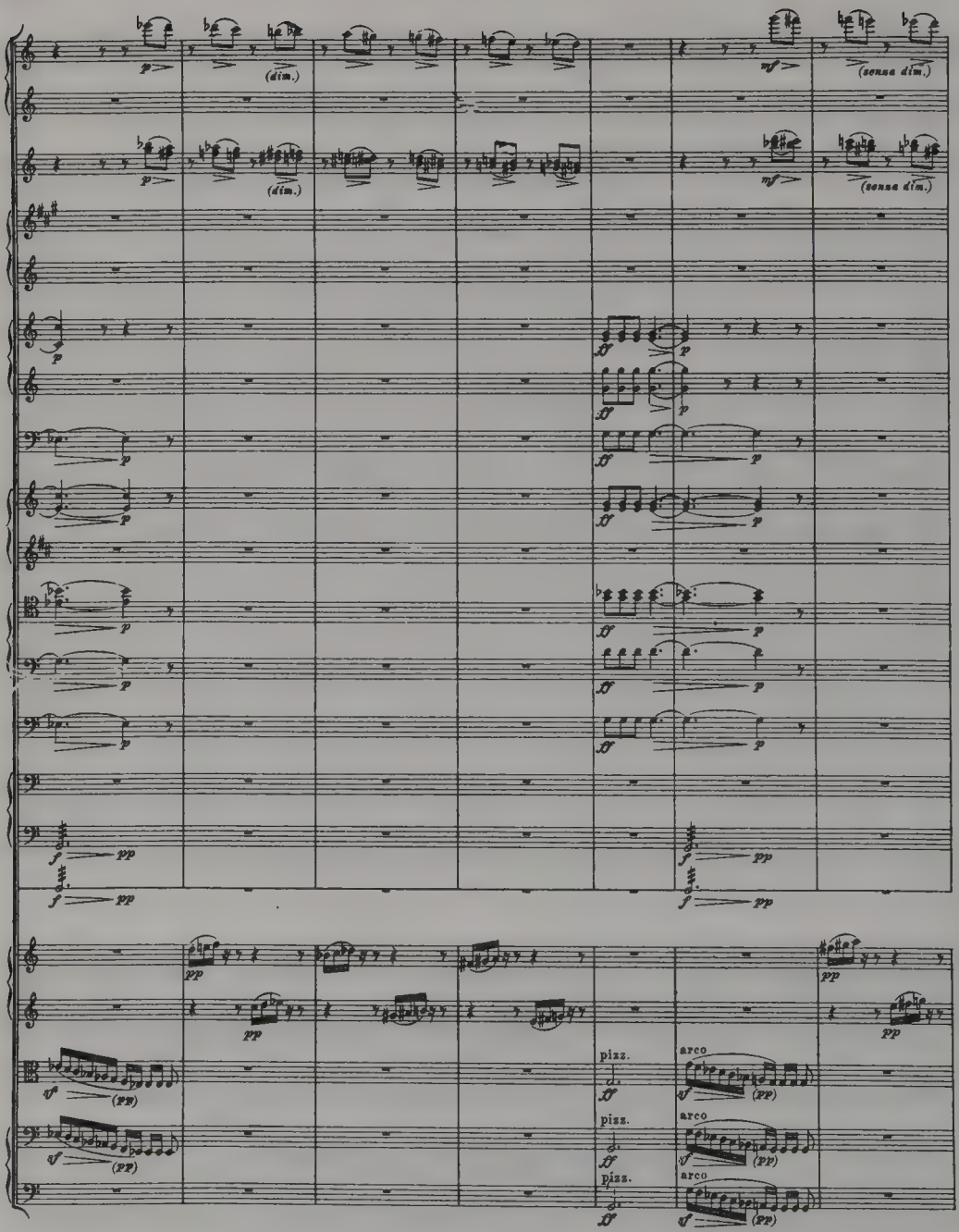

72
(sempre fff)
(sempre fff)
a 2.
a 4.
a 2.
a 2.
mf
cresc.
(sempre f)
(sempre f)
(sempre f)
(sempre f)
(sempre f)
72

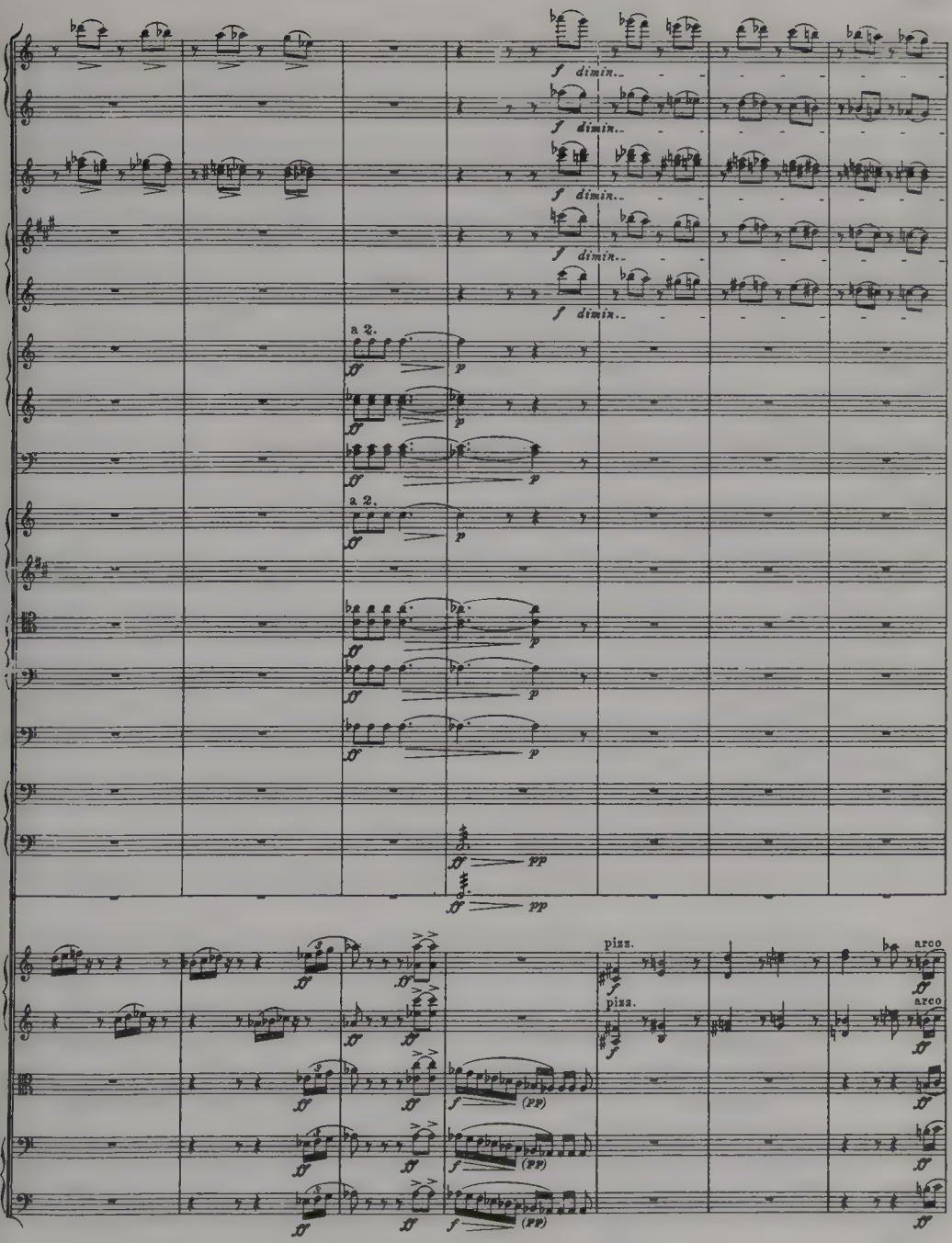

a 2.
cresc.
cresc.
cresc.
cresc.

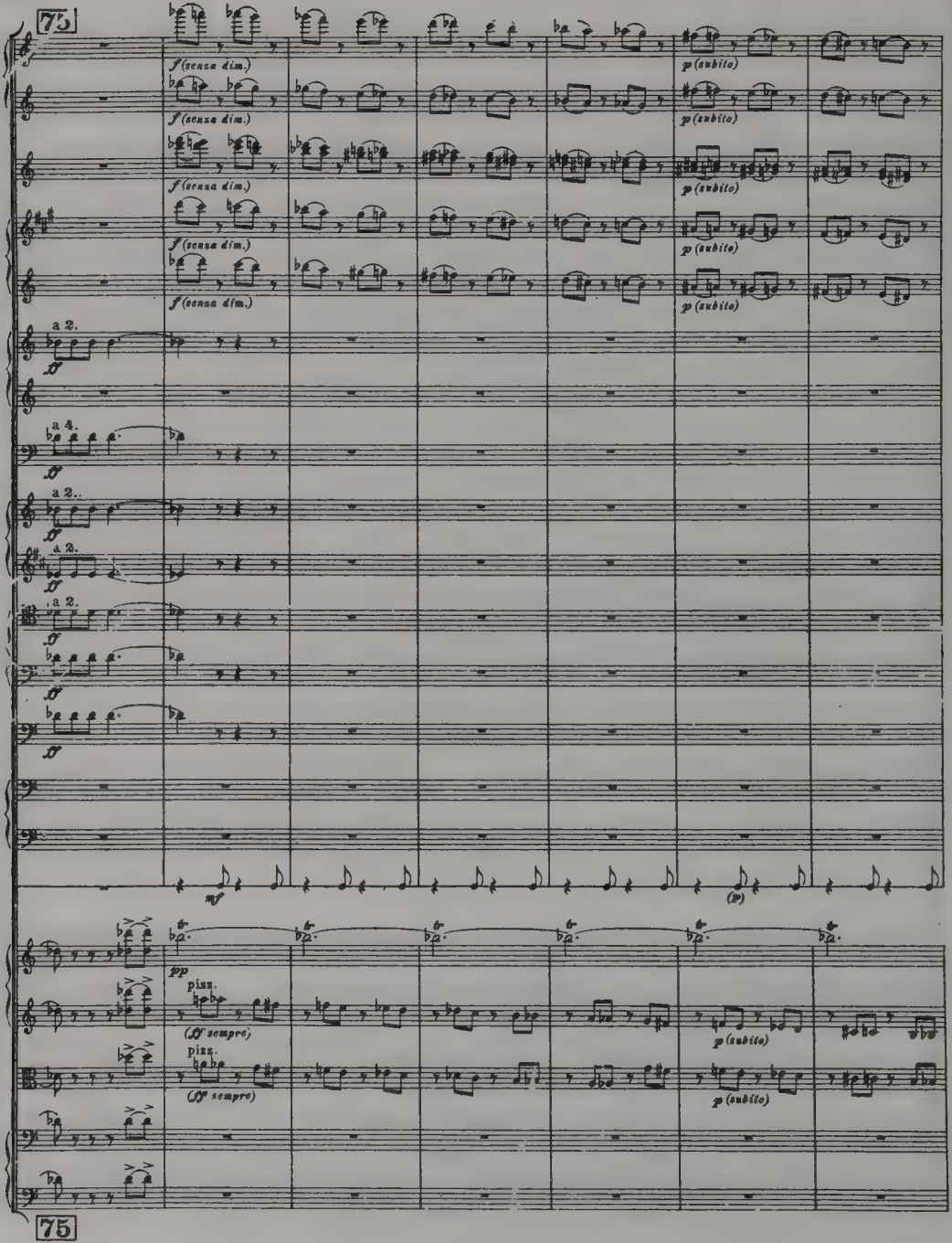

73
III.
a 2.
a 2.
a 2.
cresc.
73

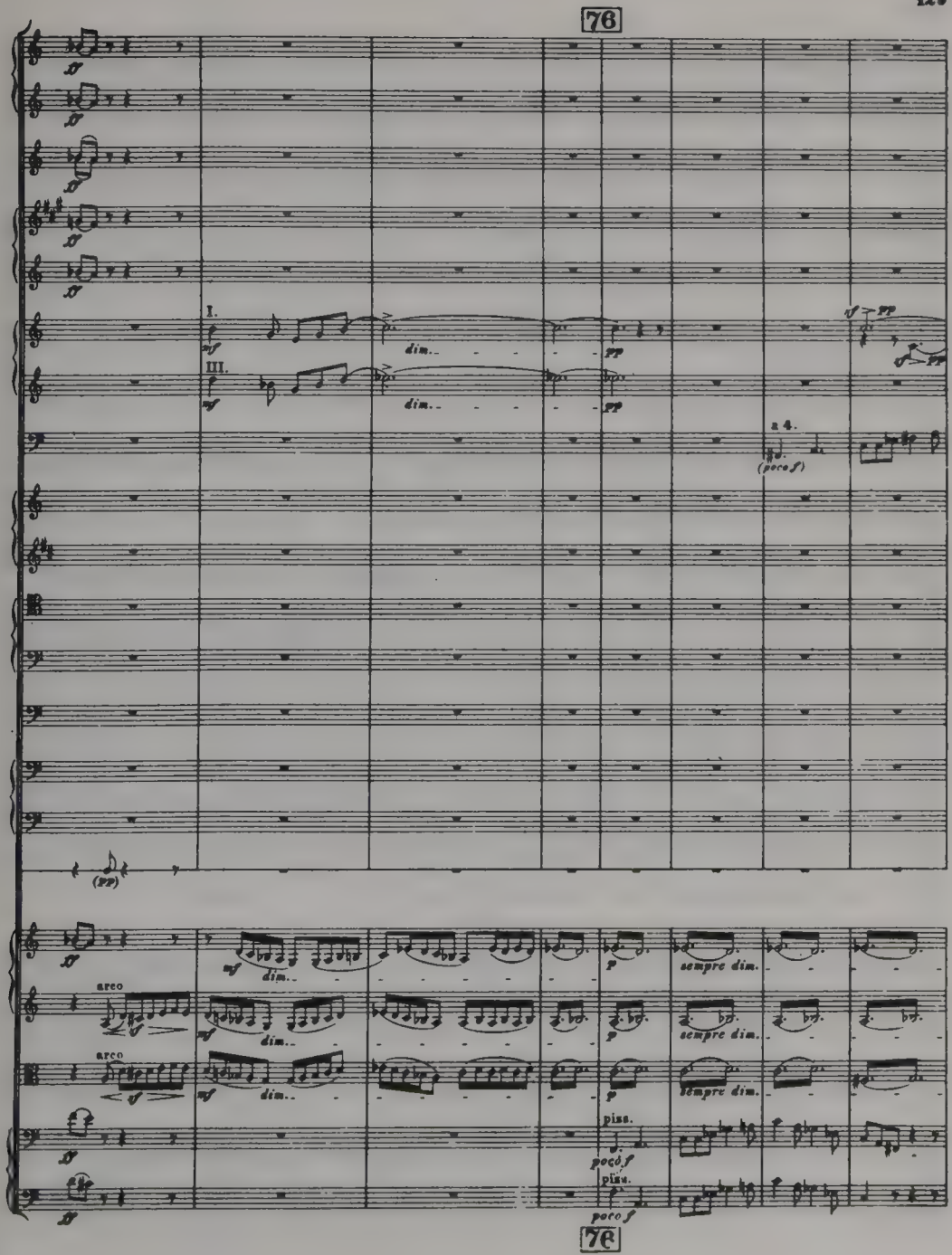

(sf)
(sf)
(sf)
(sf)
(sf)
(sf)
f
f
(8va)
(8va)
(8va)
(cresc.)
(cresc.)
ff
ff
ff
ff

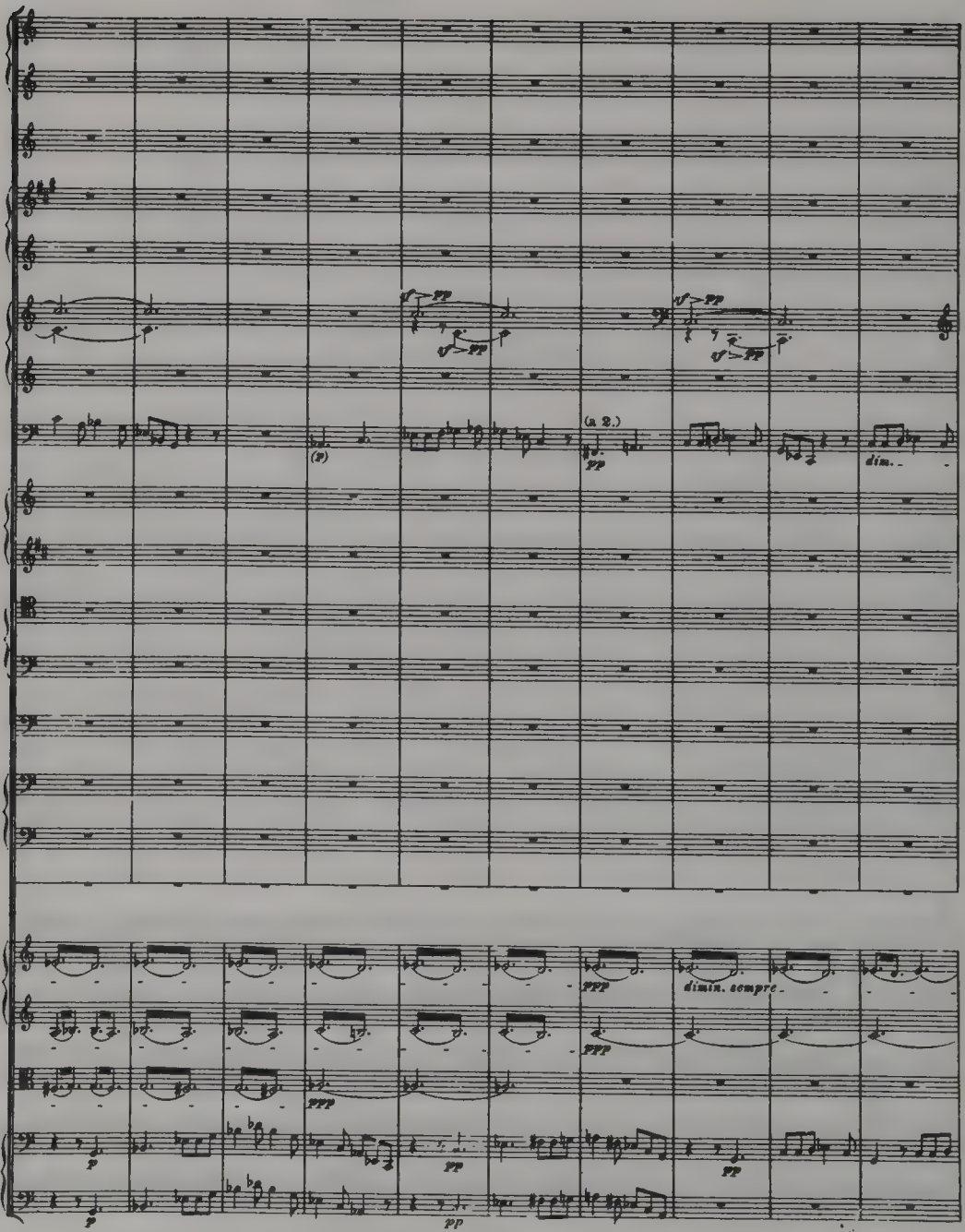

74
a 2.
III.
a 4.
a 2.
74

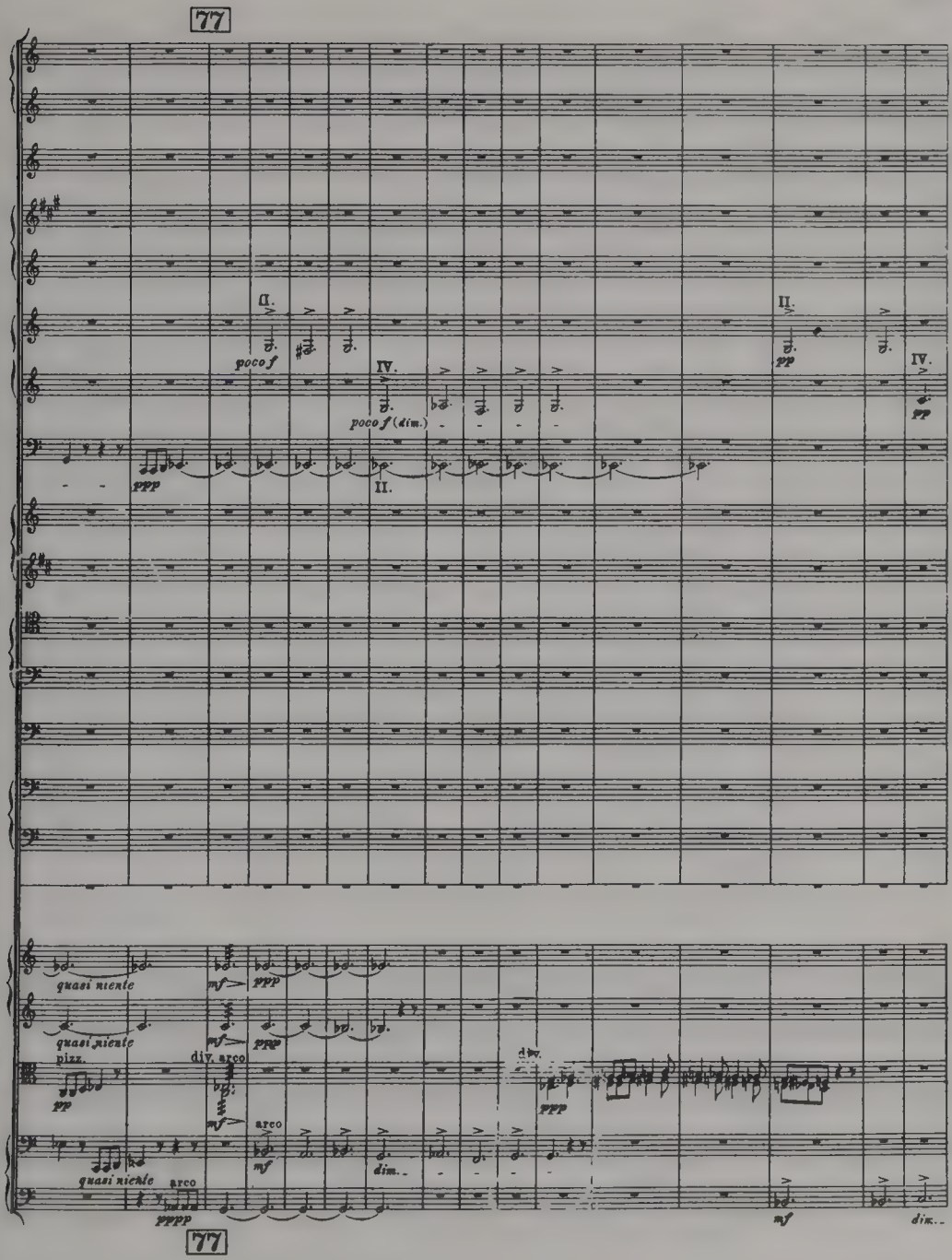

p
(dim.)
mf
(senza dim.)
sf
pp
(pp)
pizz.
arco

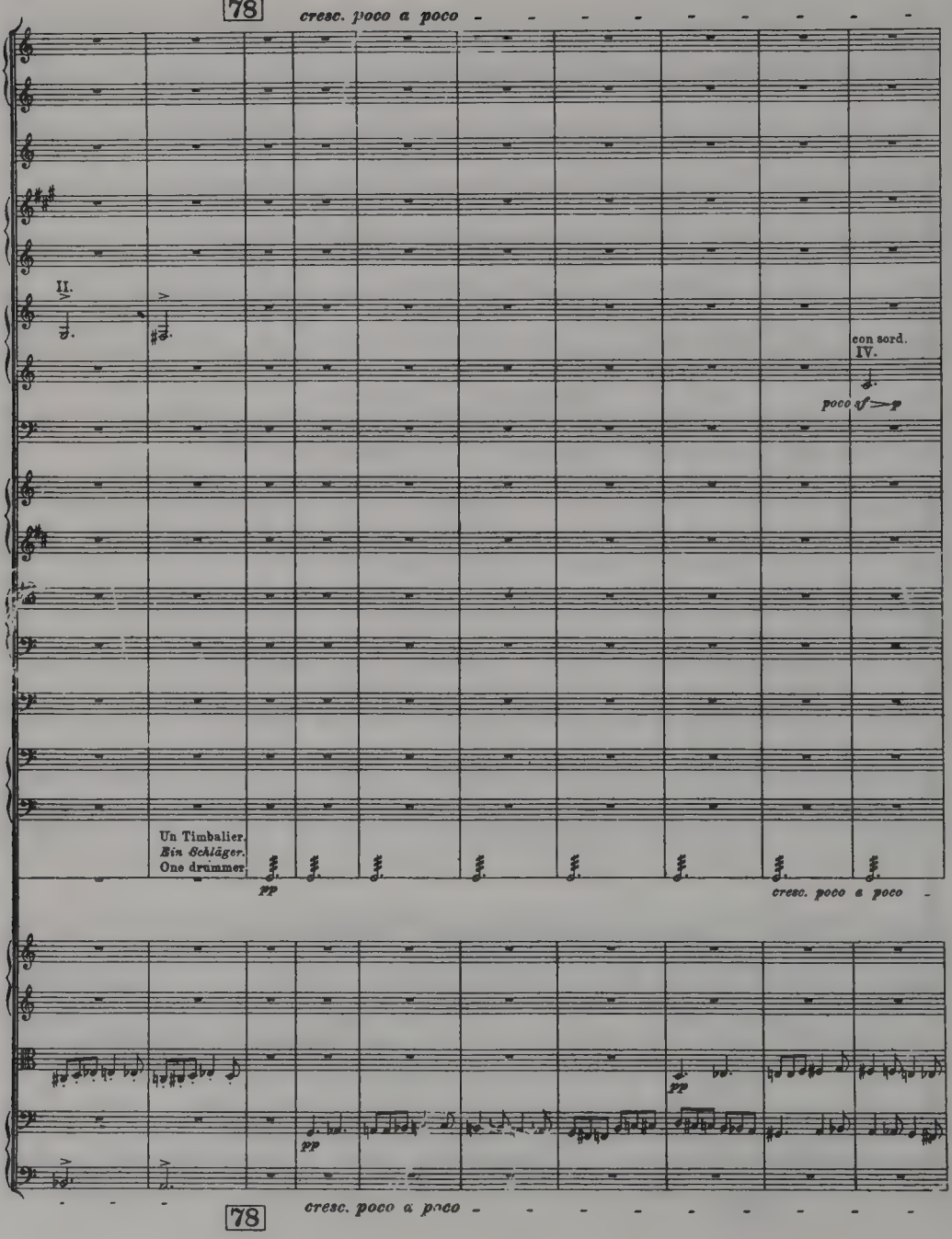

f dimin..
a 2.
pp
pizz.
arco
(pp)

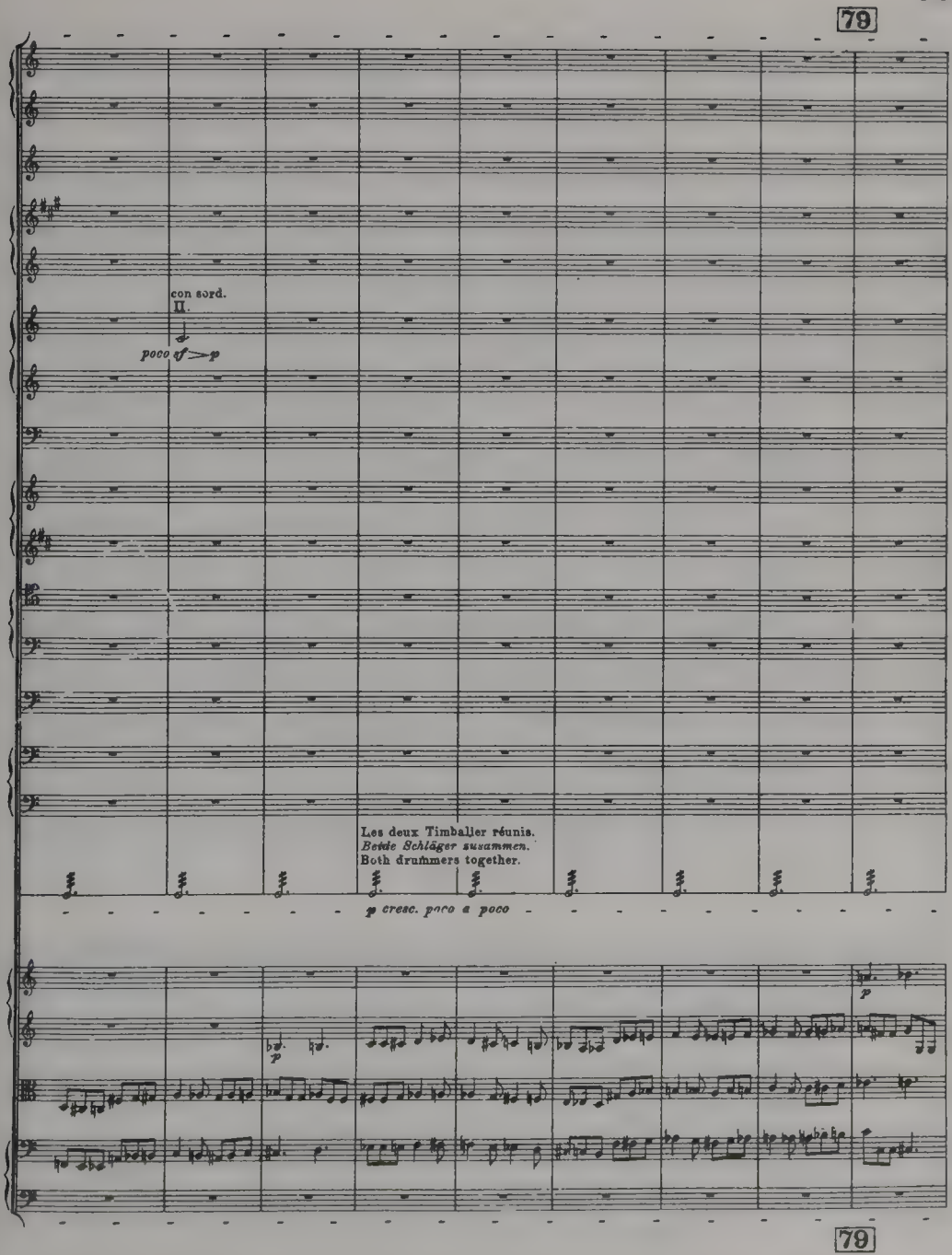

75
f (senza dim.)
p (subito)
a 2.
ff
a 4.
mf
(p)
pp
pizz.
(ff sempre)
75

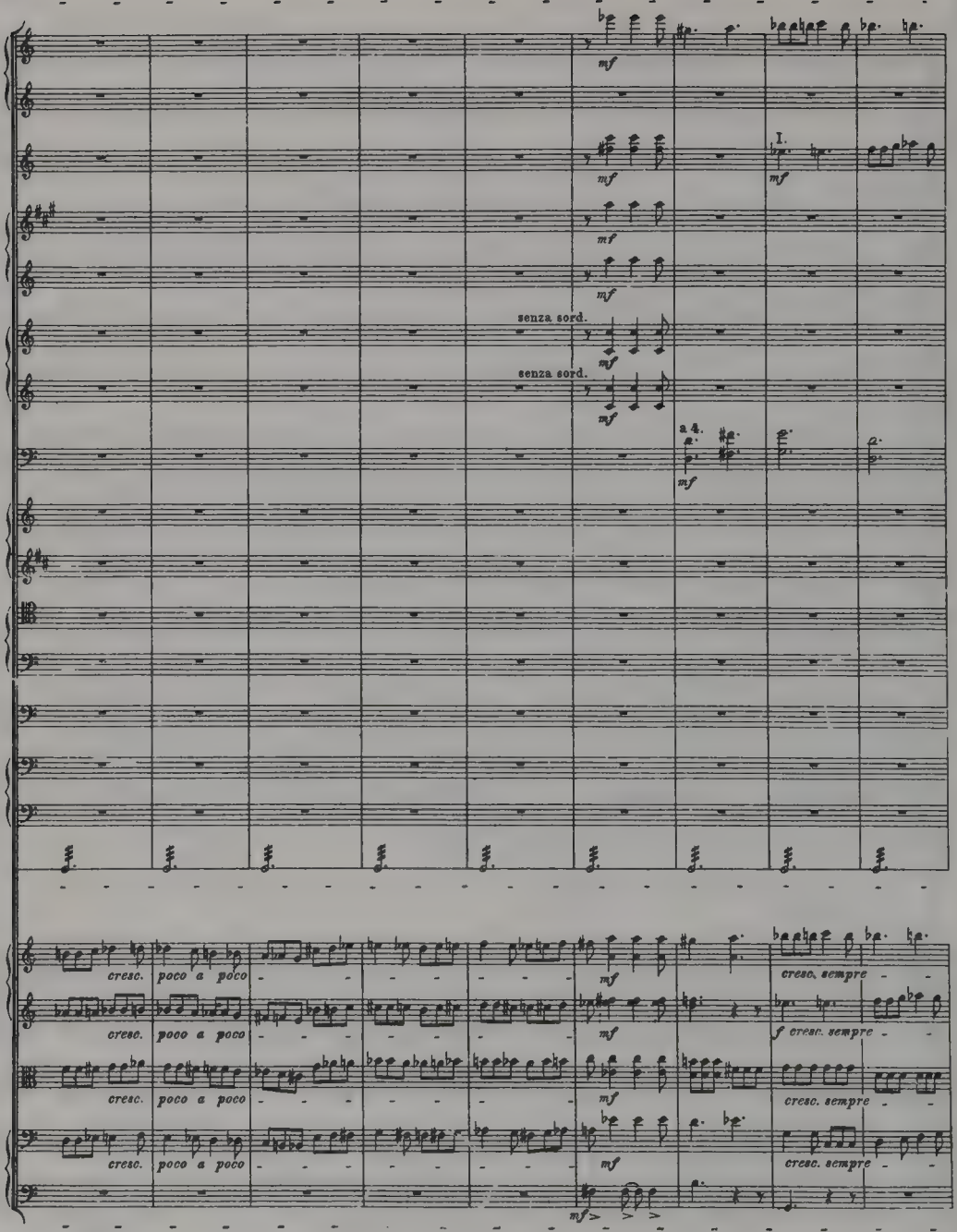

76
I.
III.
dim.
a 4.
(poco f)
arco
sempre dim.
pizz.
poco f
pizz.
poco f
76

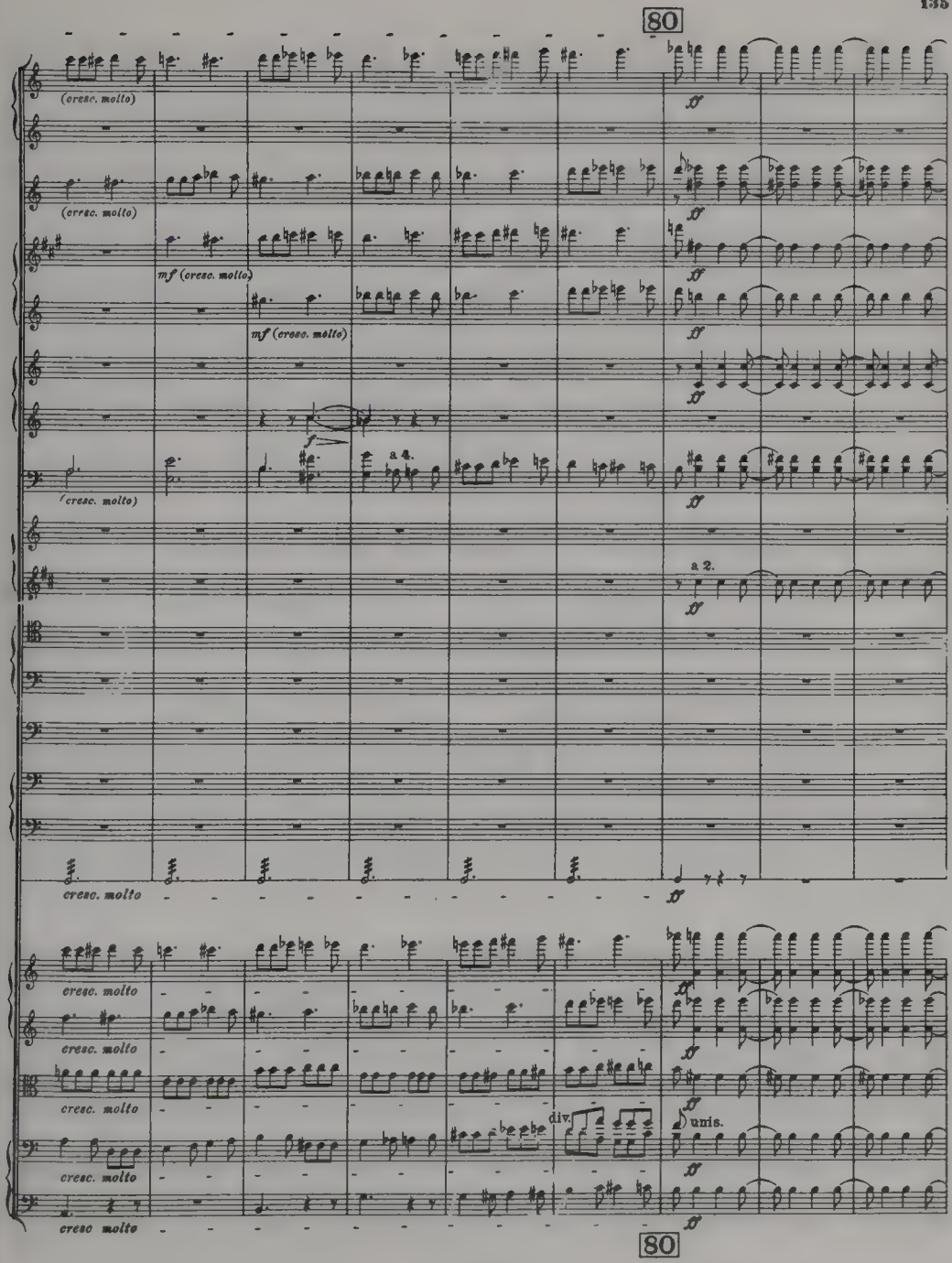

(a 2.)
dim.
diminu. sempre

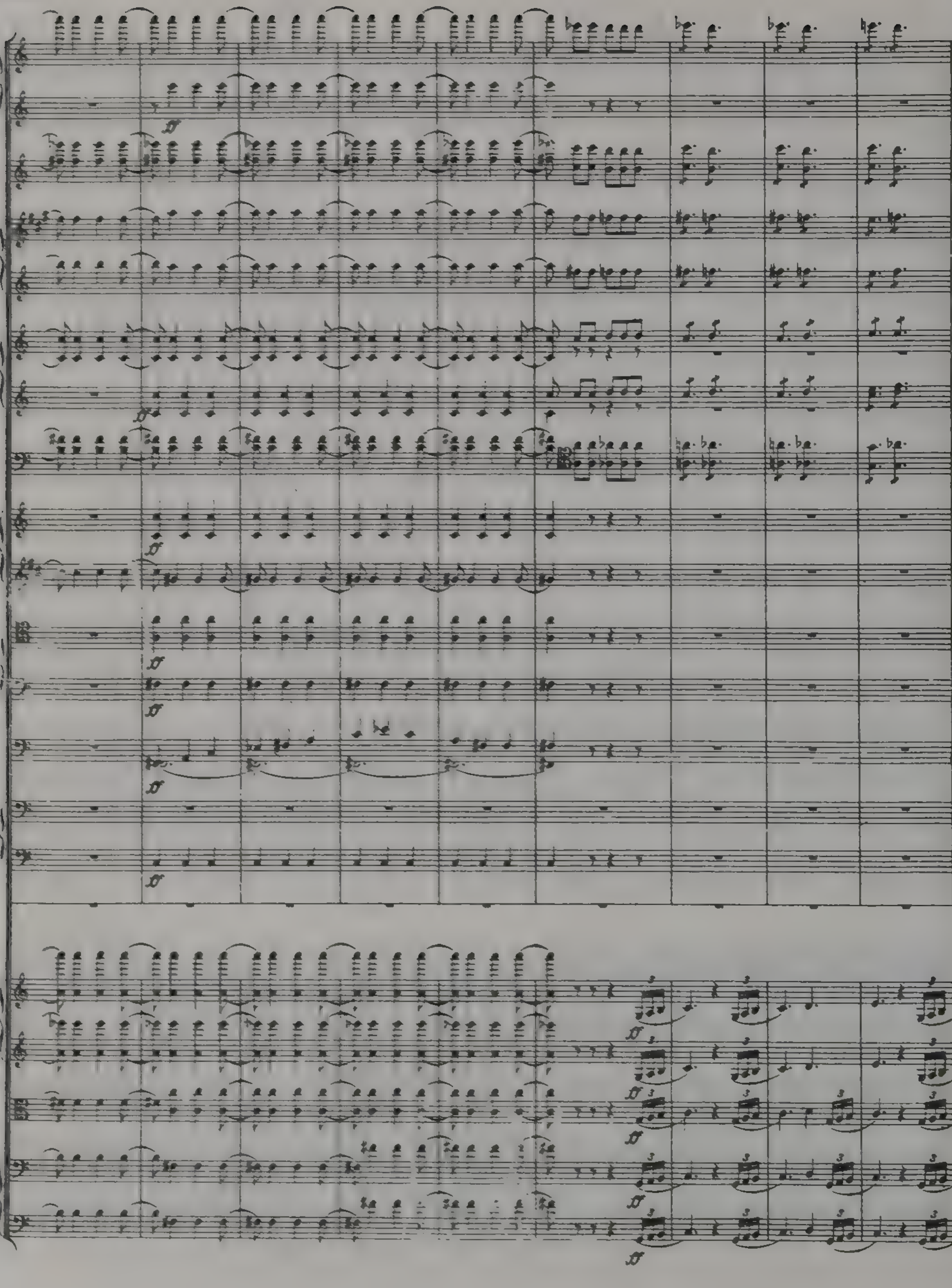

77
II.
poco f
IV.
poco f (dim.)
ppp
II.
II.
pp
IV.
pp
quasi niente
pizz.
pp
quasi niente
arco
pppp
mf
ppp
div. arco
arco
mf
dim..
div.
ppp
mf
dim..
77


78
cresc. poco a poco
II.
con sord.
IV.
poco sf
p
Un Timbalier.
Ein Schläger.
One drummer.
pp
cresc. poco a poco
pp
pp
78
cresc. poco a poco

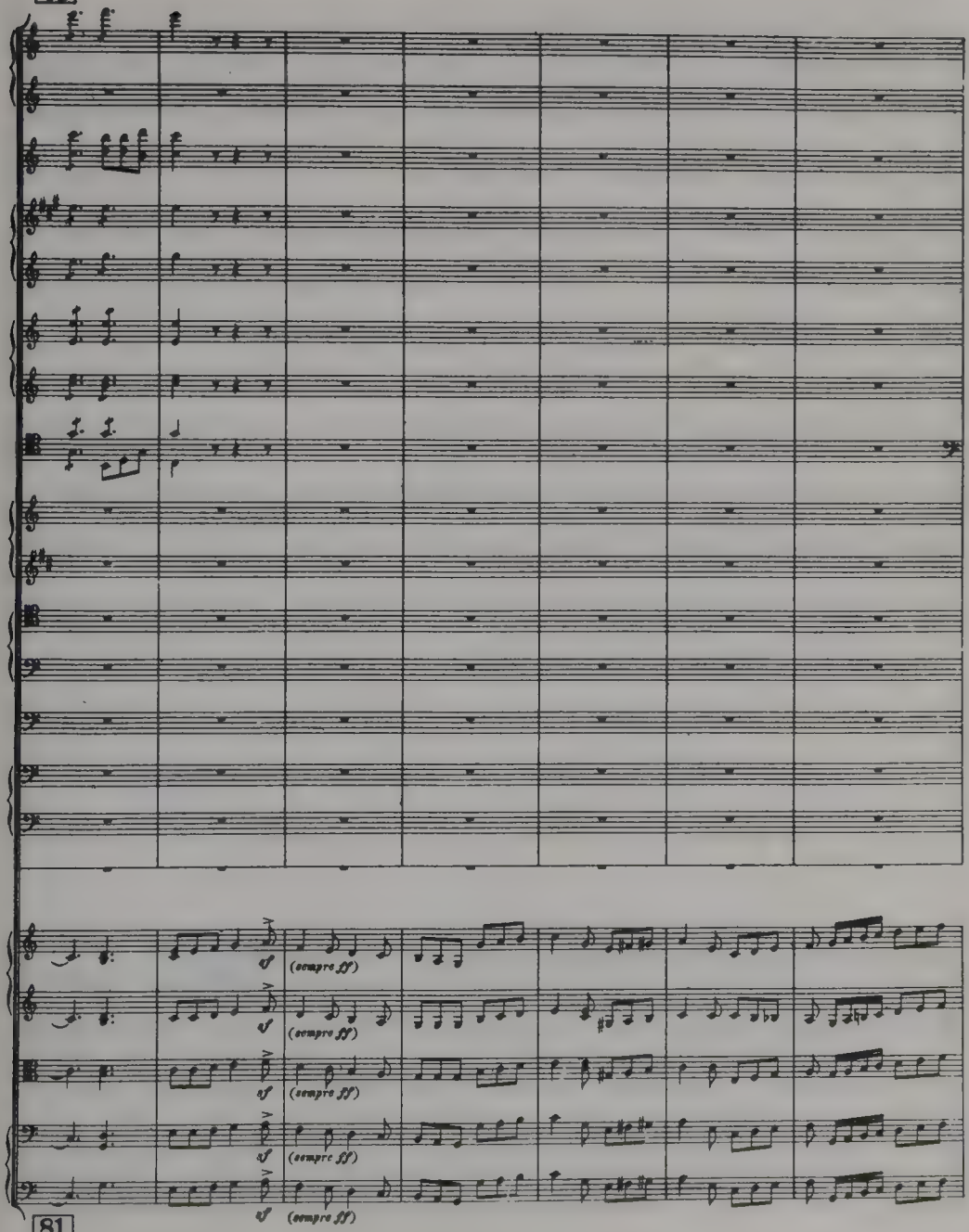

79
con sord.
II.
poco sf
Les deux Timbalier réunis.
Beide Schläger zusammen.
Both drummers together.
p cresc. poco a poco
79


mf
I.
mf
mf
mf
senza sord.
mf
senza sord.
mf
a 4.
mf
cresc. poco a poco
mf
cresc. sempre
cresc. poco a poco
mf
f cresc. sempre
cresc. poco a poco
mf
cresc. sempre
cresc. poco a poco
mf
cresc. sempre
mf


80
(cresc. molto)
(cresc. molto)
mf (cresc. molto)
mf (cresc. molto)
f
a 4.
(cresc. molto)
a 2.
cresc. molto
ff
cresc. molto
cresc. molto
cresc. molto
div.
unis.
cresc. molto
80

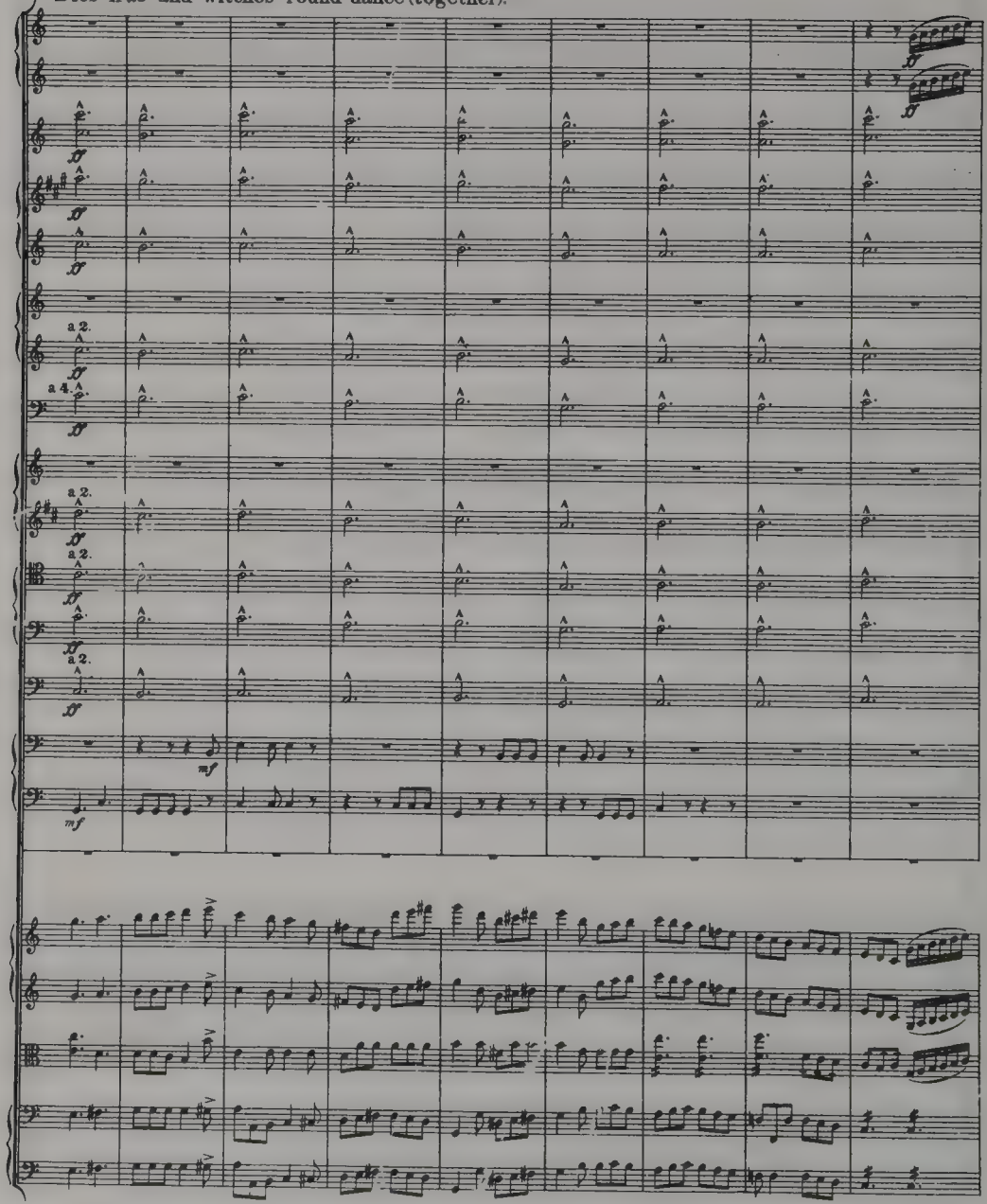

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

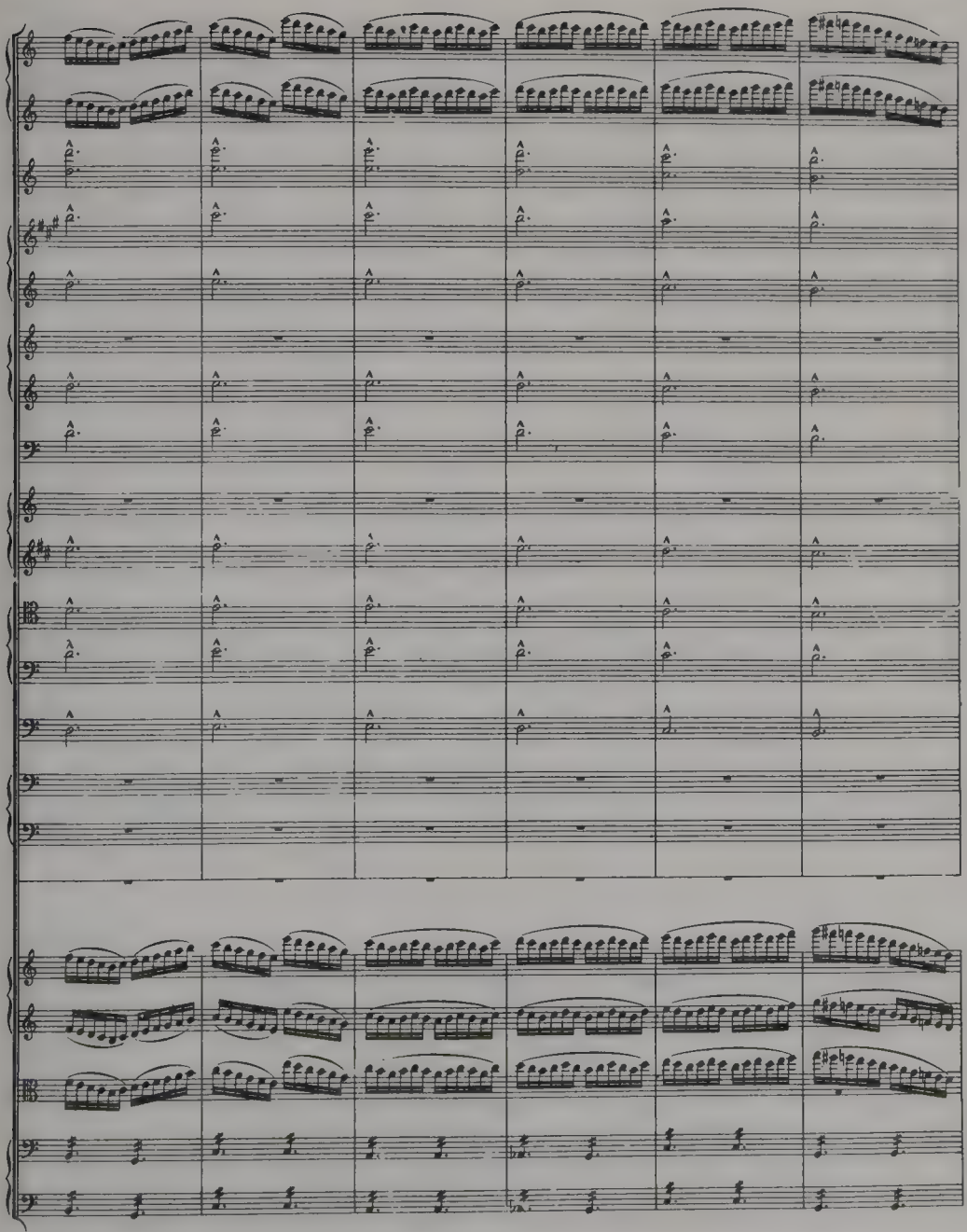
81

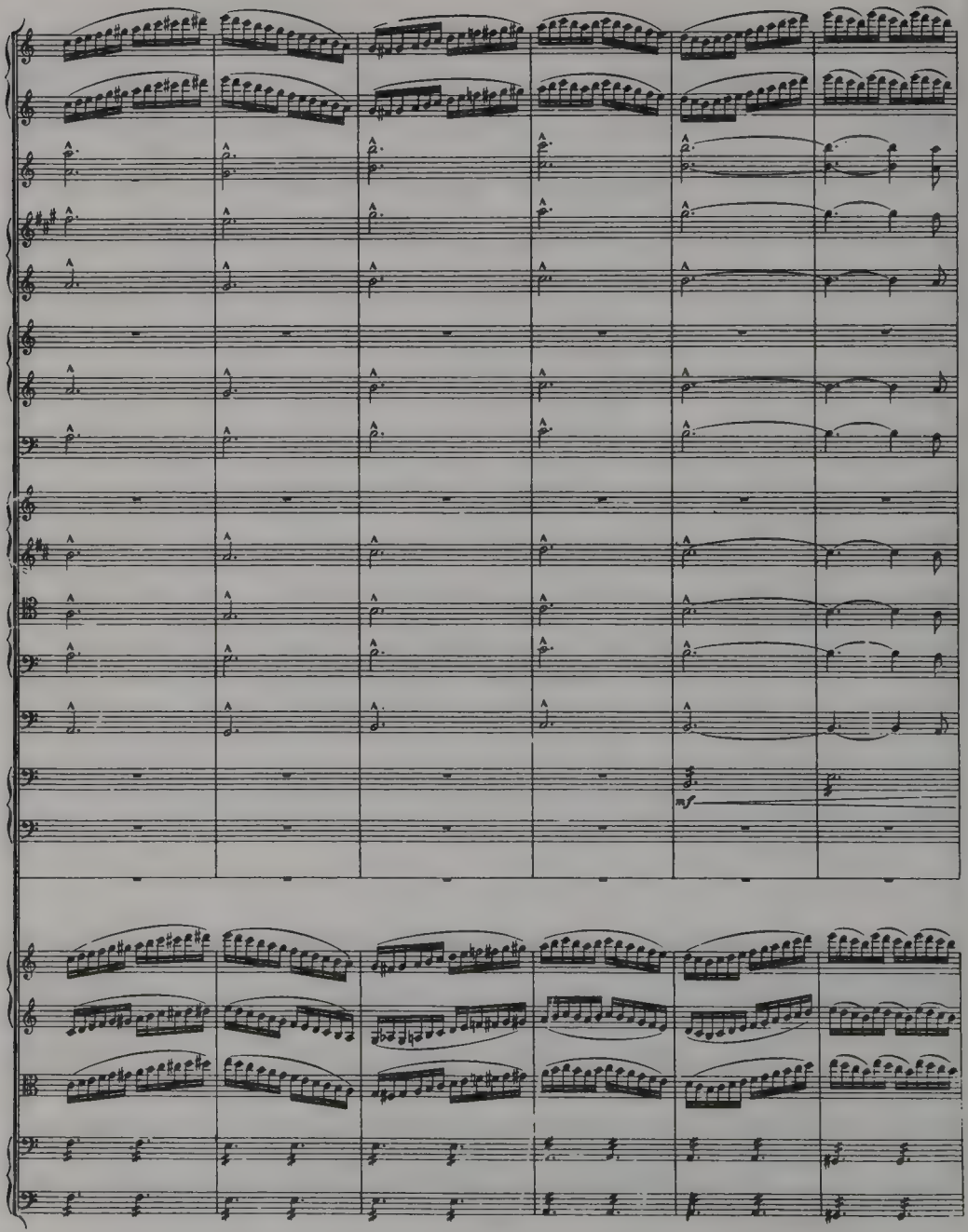

sf (sempre ff)
sf (sempre ff)
sf (sempre ff)
sf (sempre ff)
sf (sempre ff)

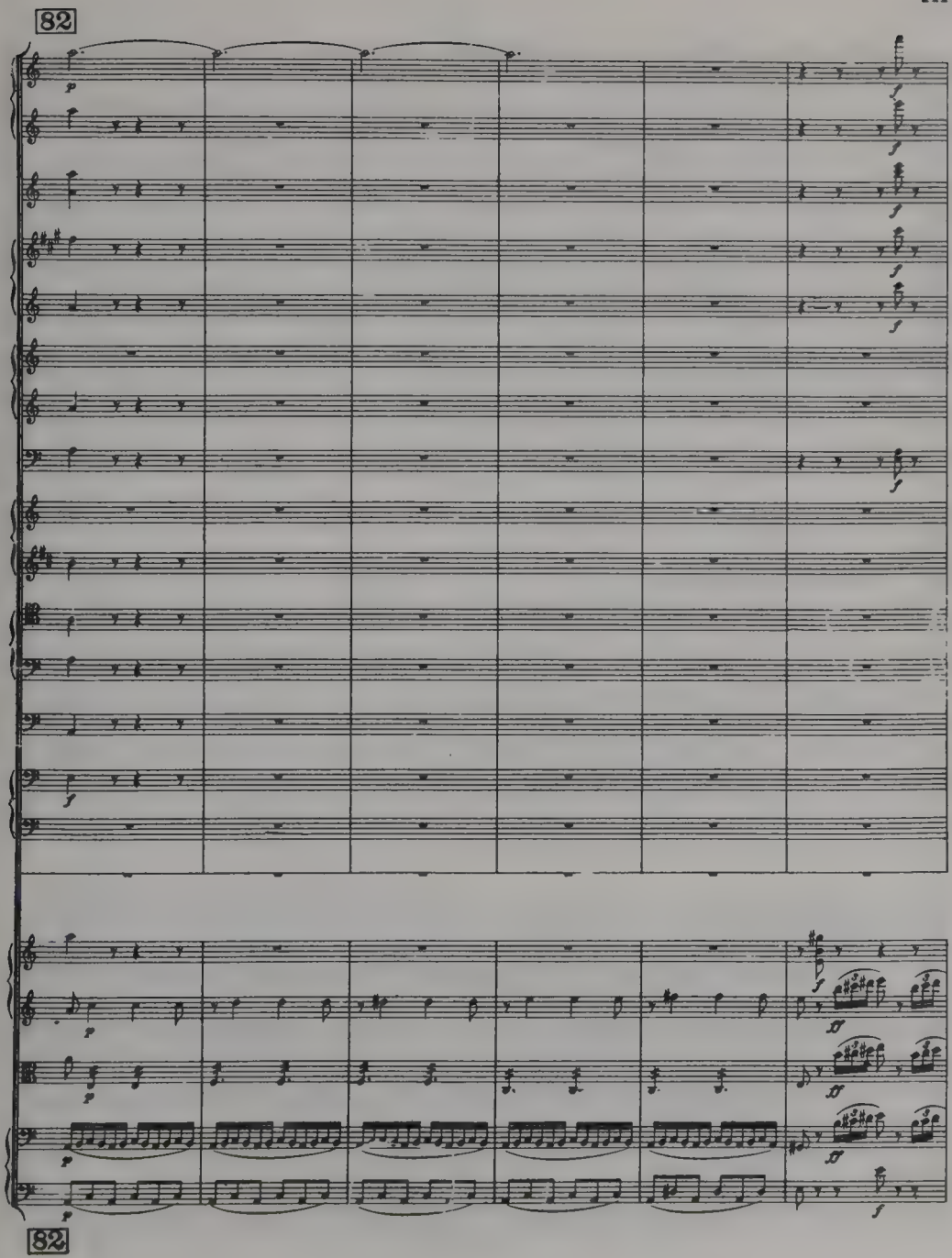
81

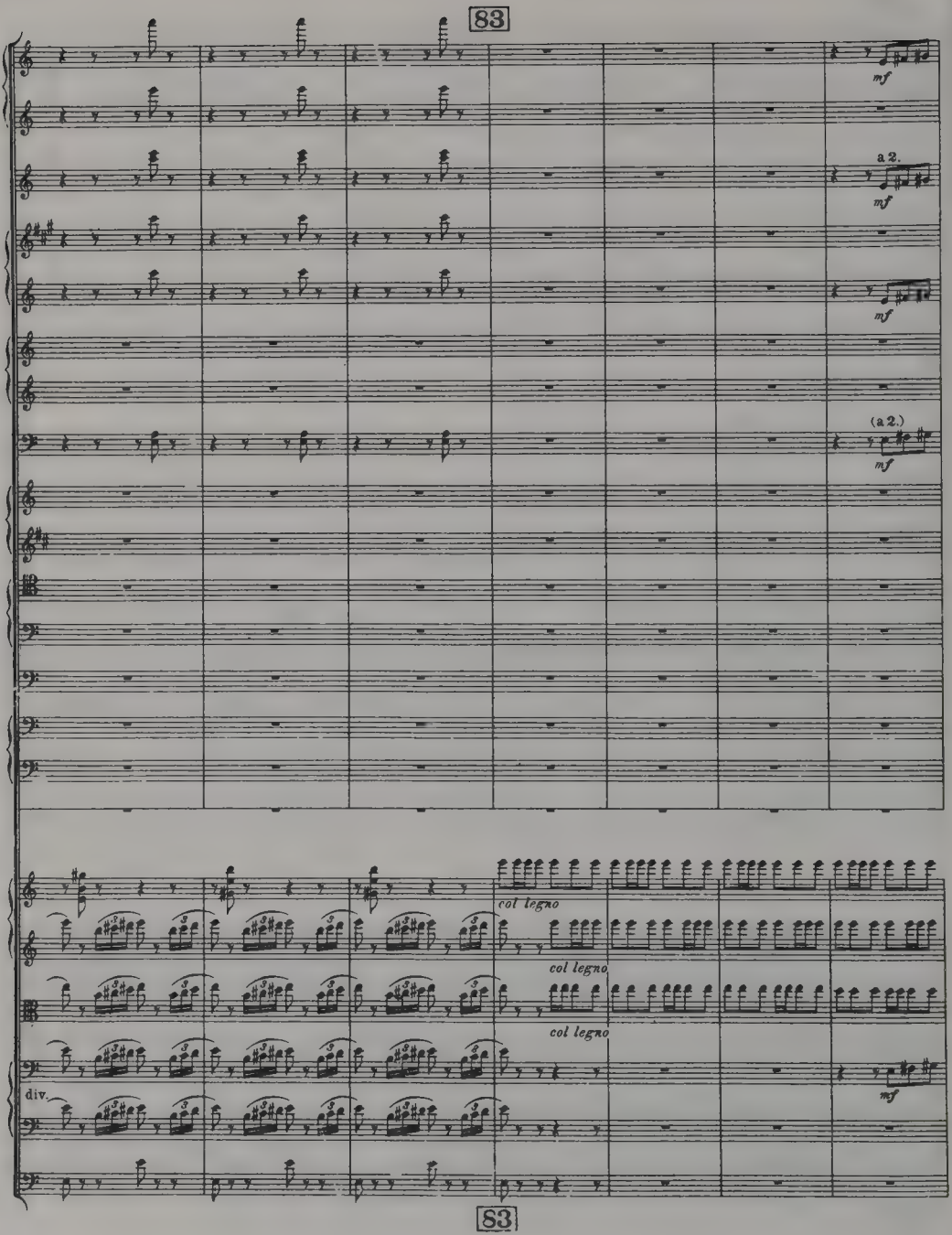
Dies irae et Ronde du Sabbat (ensemble).
Dies irae und Hexenrundtanz (zusammen).
Dies irae and witches' round dance (together).

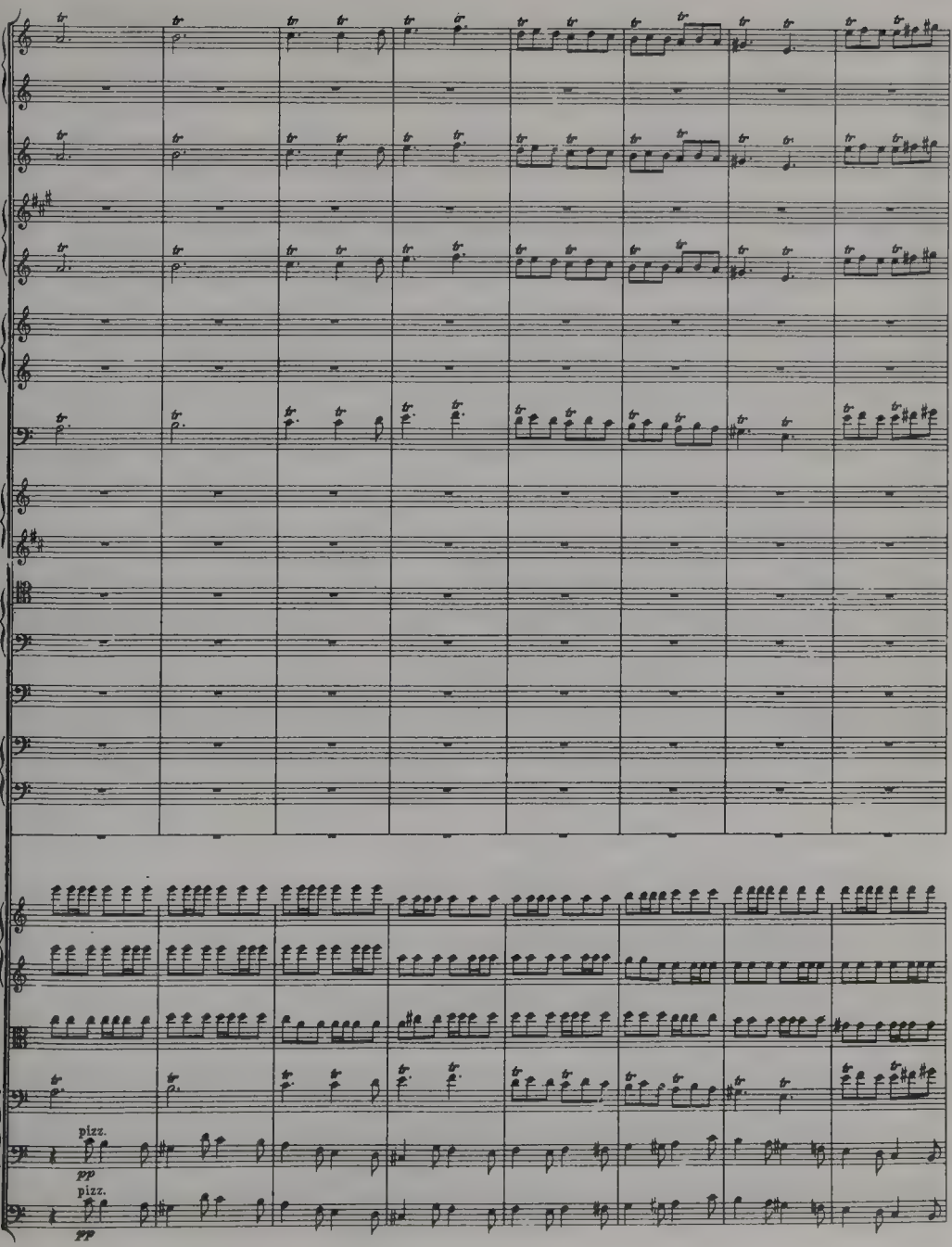


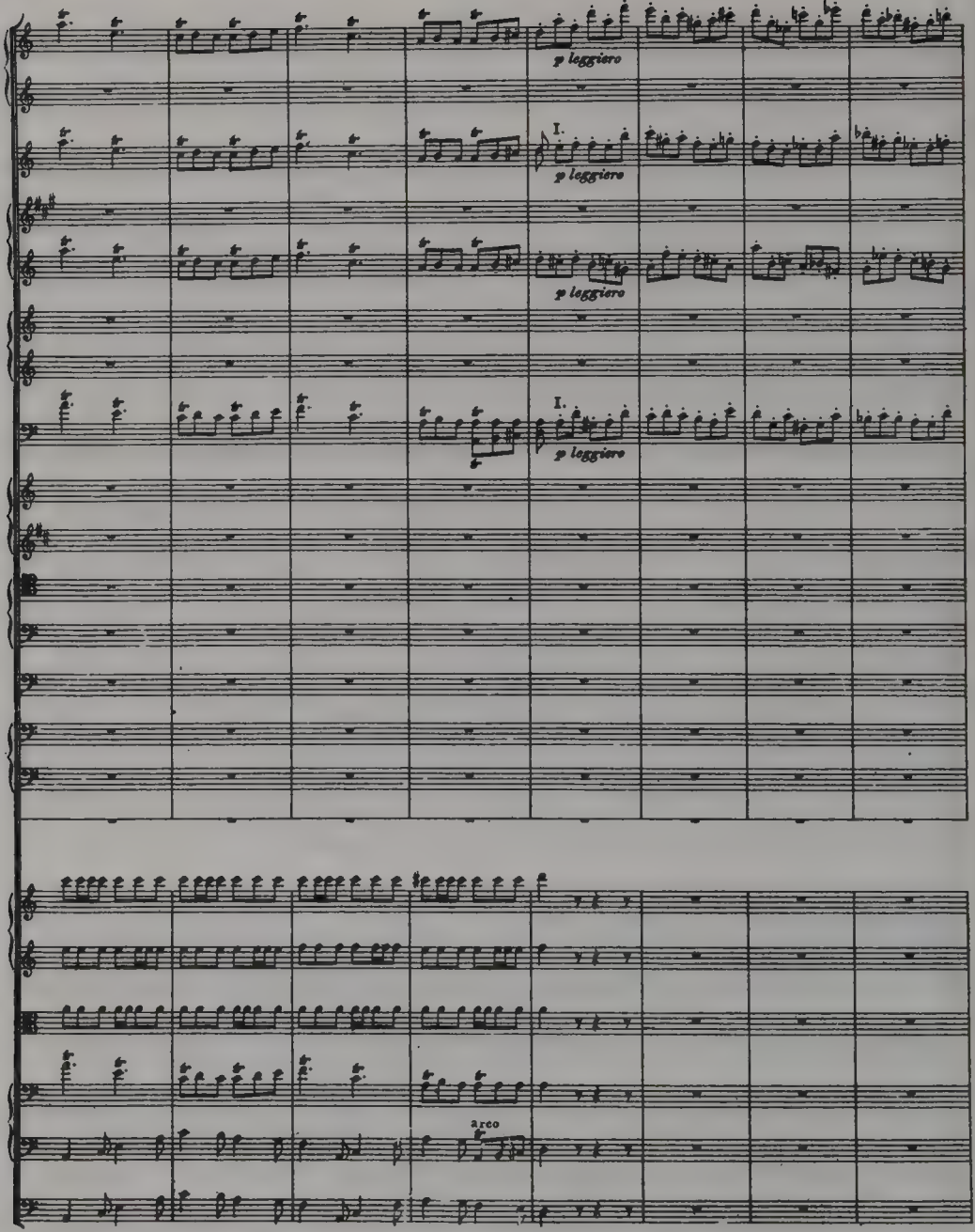


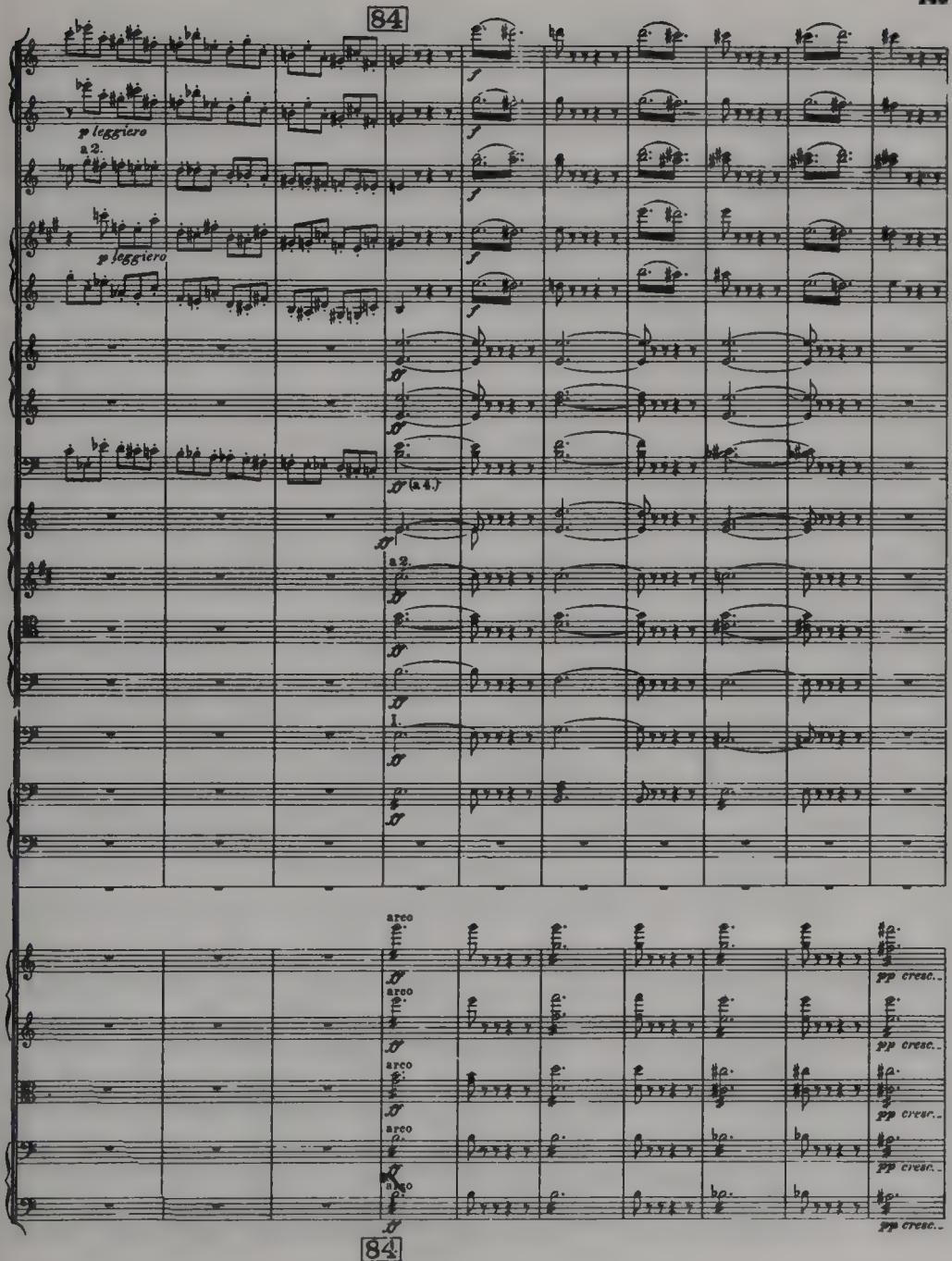

mf

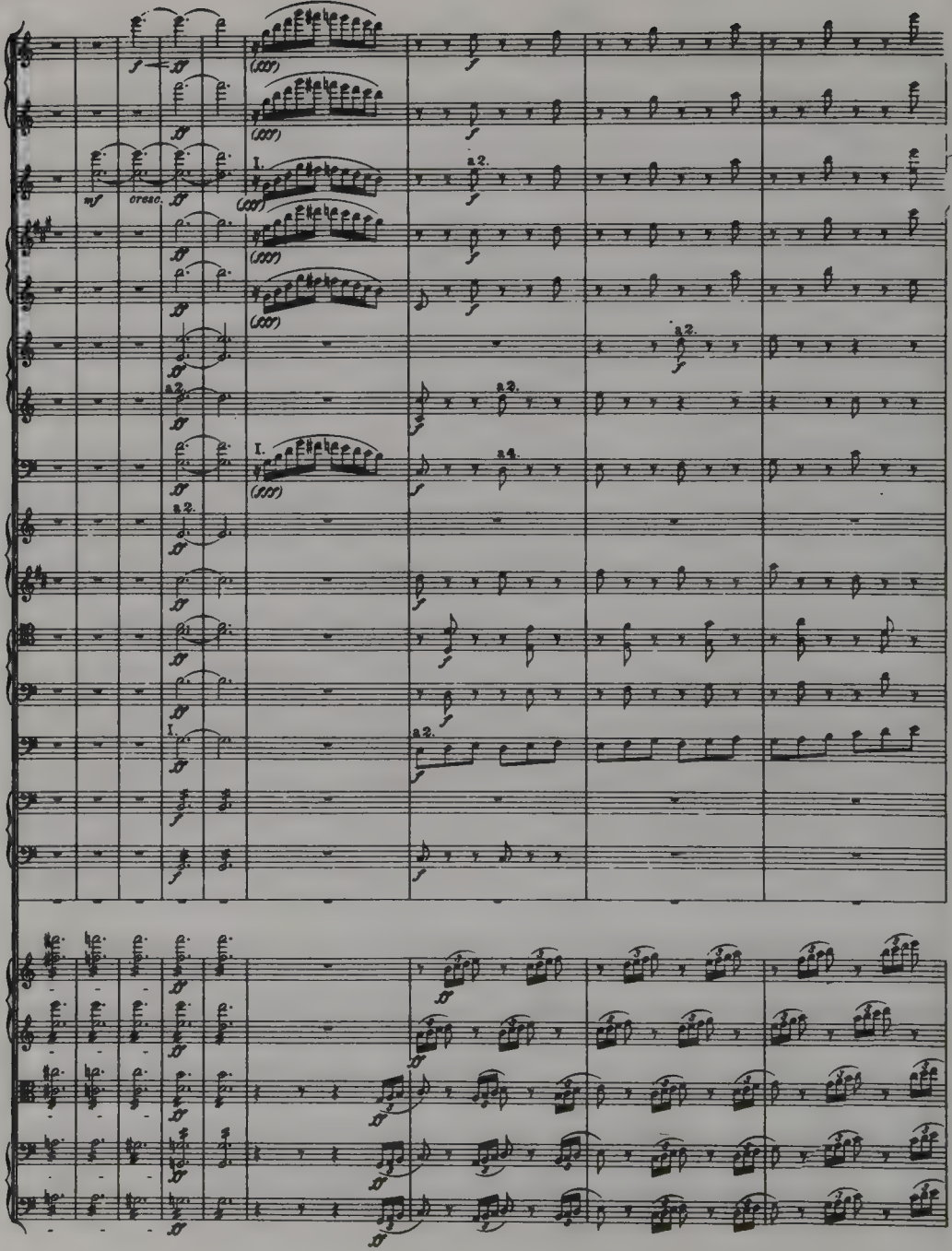

82
82

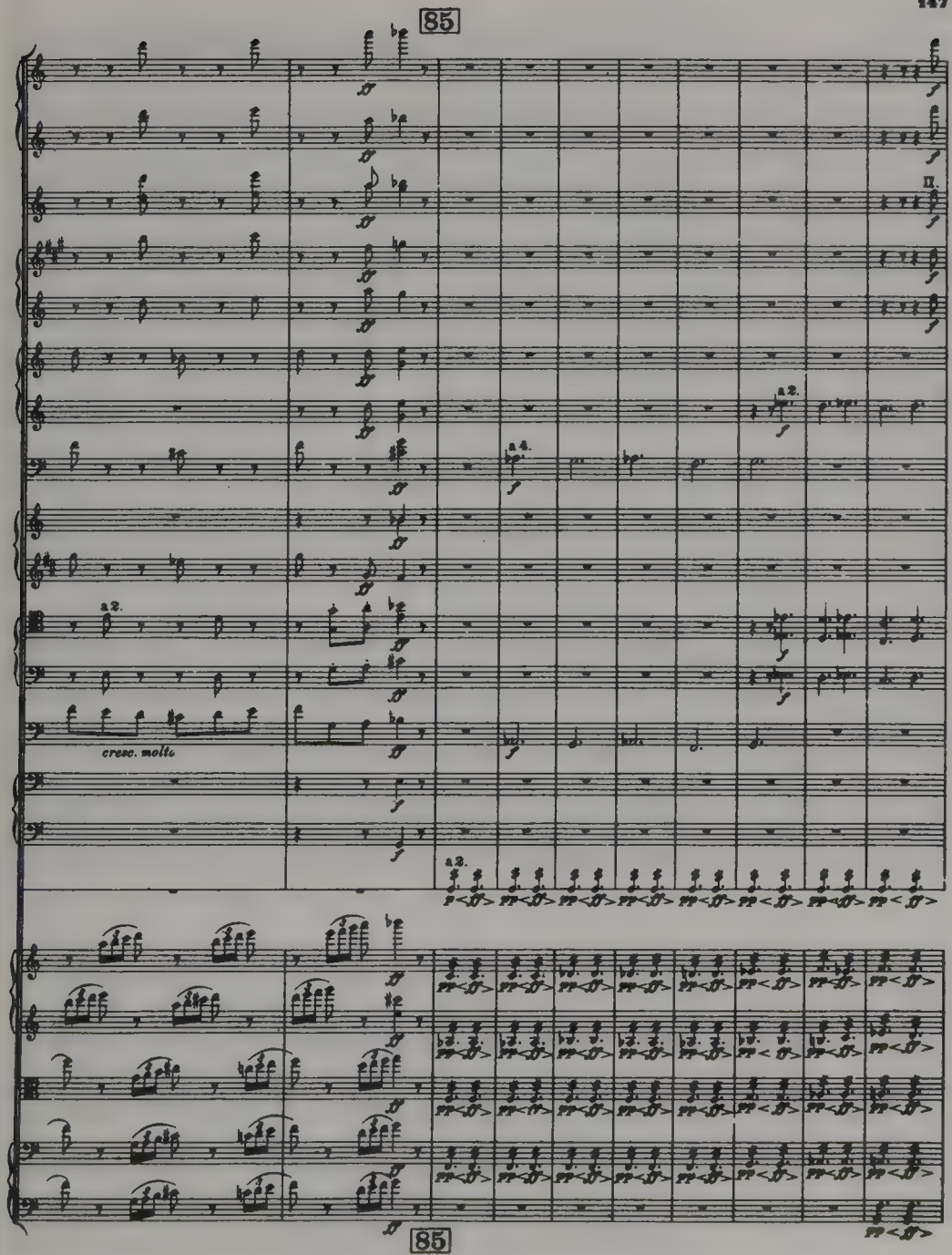

83
mf
a 2.
mf
mf
(a 2.)
mf
col legno
col legno
col legno
div.
mf
83

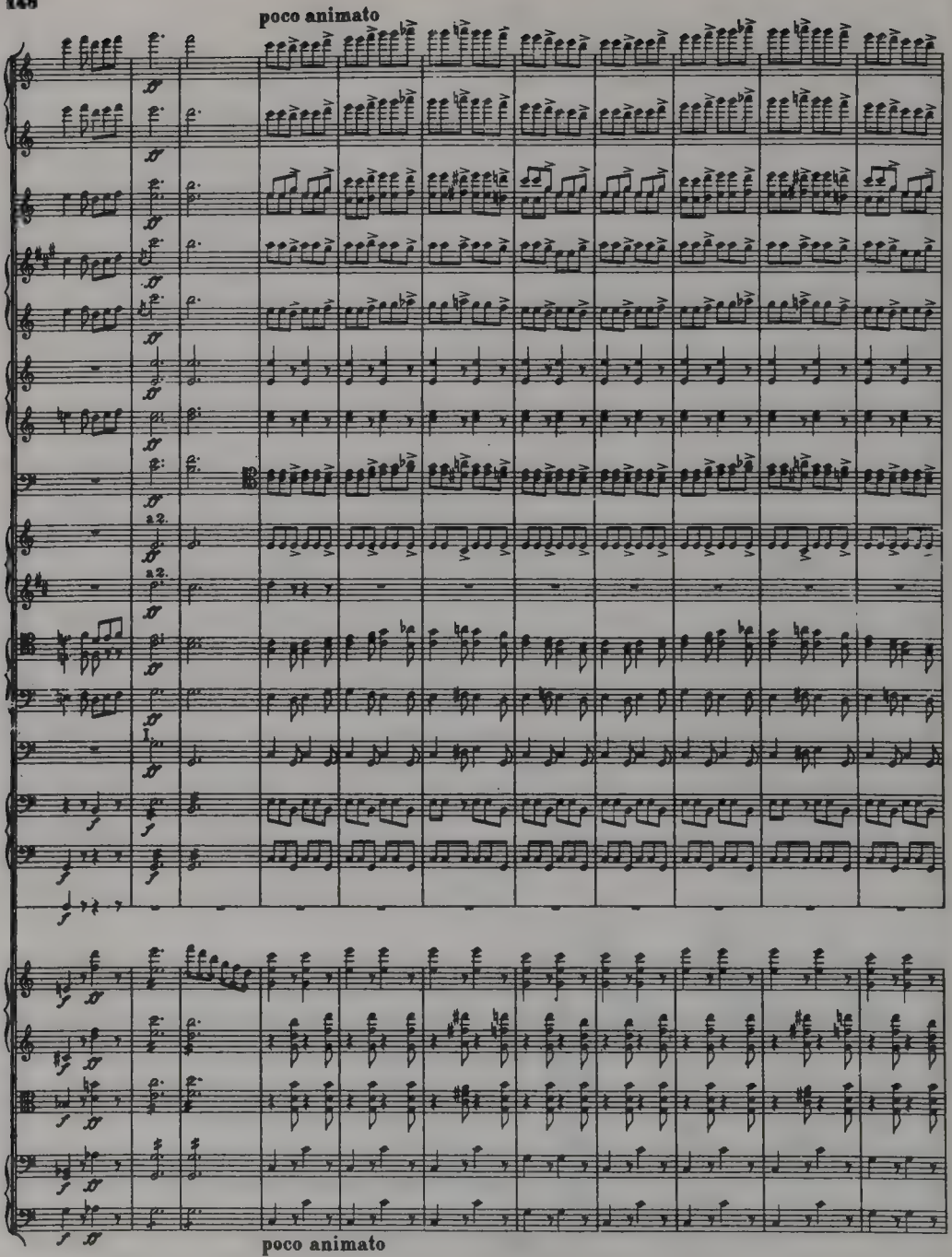

pizz.
pp
pizz.
pp

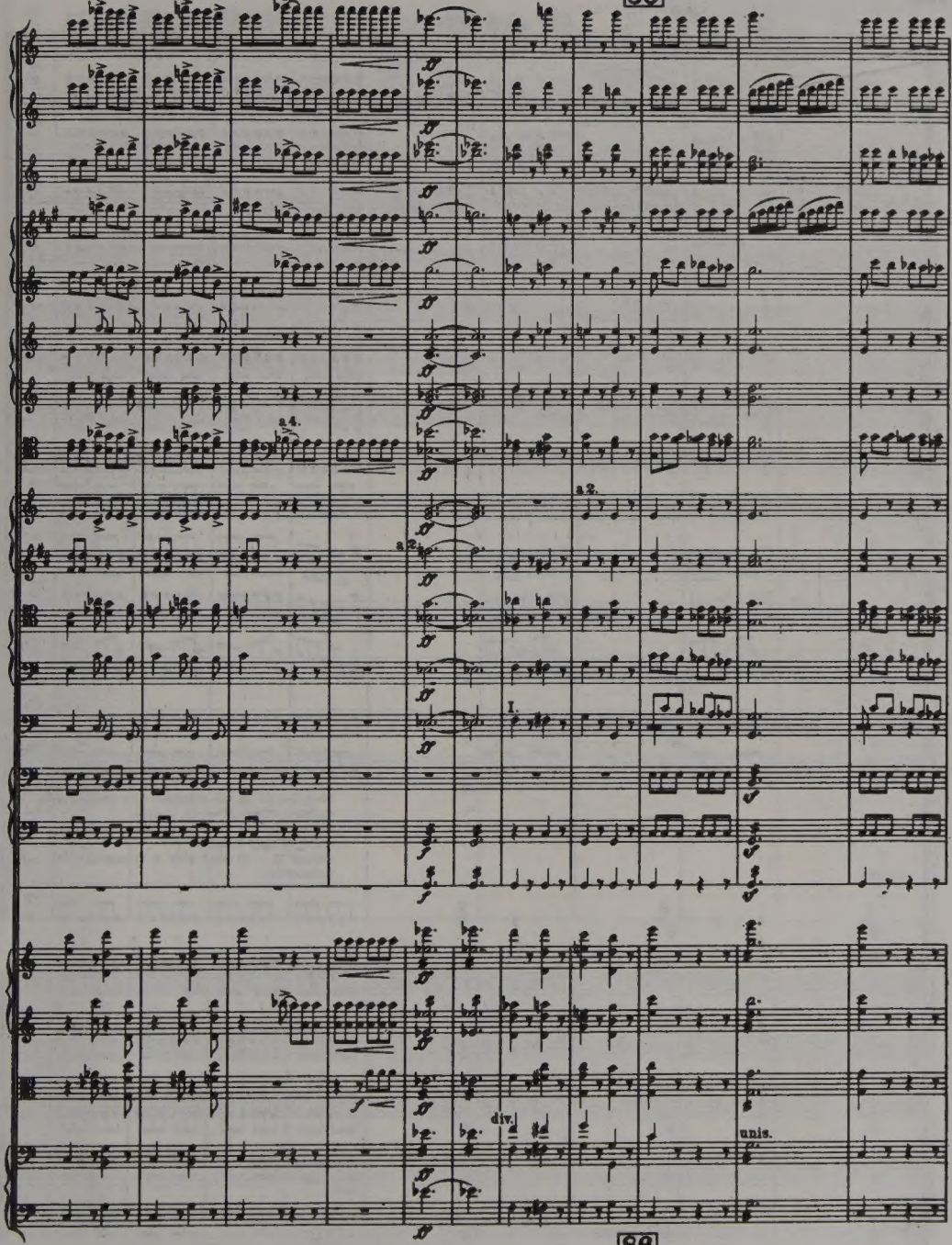

p leggiero
I.
p leggiero
p leggiero
I.
p leggiero
arco

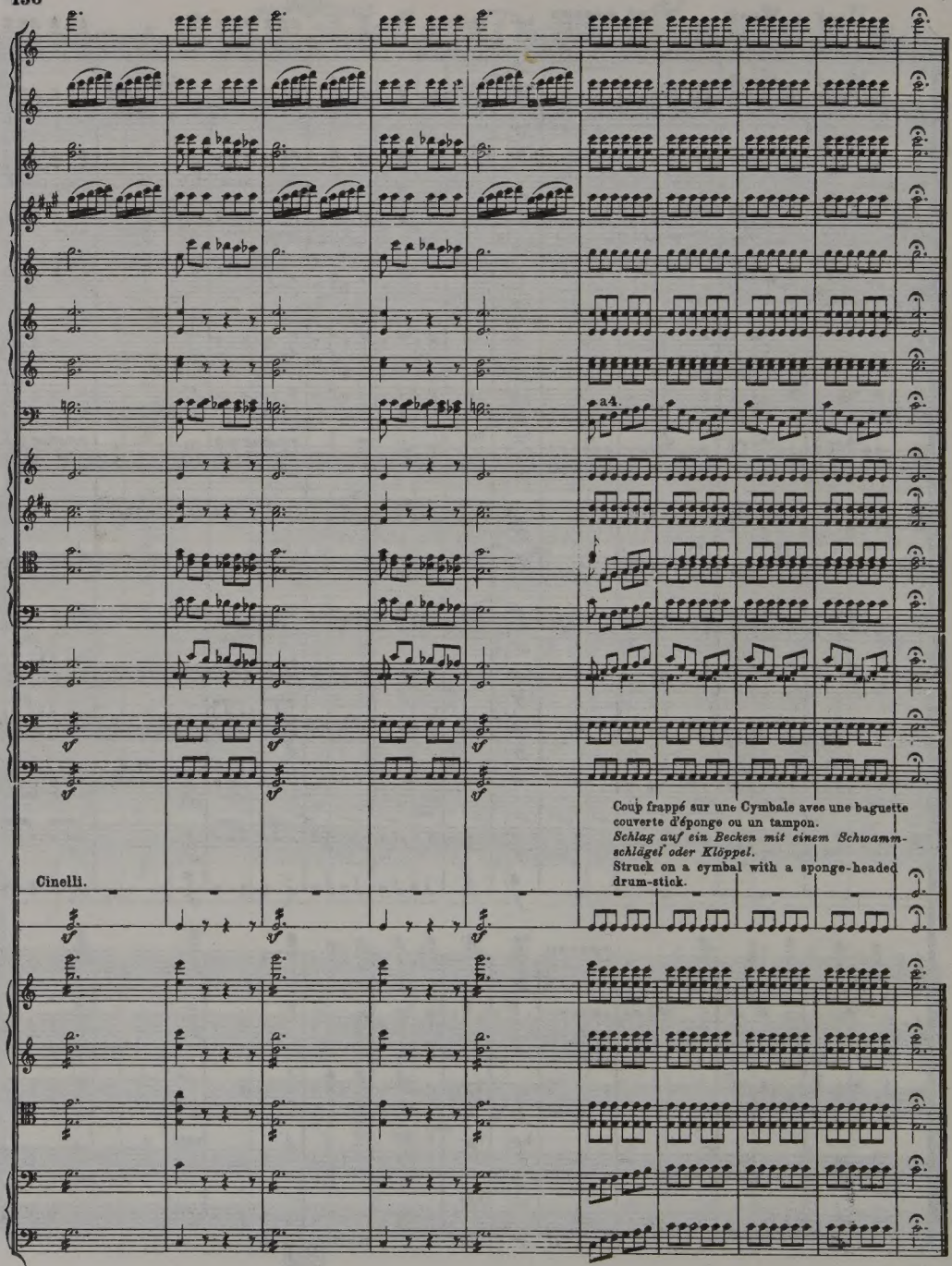

84
p leggiero
a 2.
p leggiero
f
ff
ff (a 4.)
a 2.
ff
1.
ff
arco
ff
pp cresc.
84


mf
cresc.
I.
a2.


85
a2.
a4.
cresc. molto
85


poco animato
a2.
a2.
poco animato


a 4.
a 2.
a 2.
I.
div.
unis.


a4.
Coup frappé sur une Cymbale avec une baguette couverte d'éponge ou un tampon.
Schlag auf ein Becken mit einem Schwammschlägel oder Klöppel.
Struck on a cymbal with a sponge-headed drum-stick.
Cinelli.

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